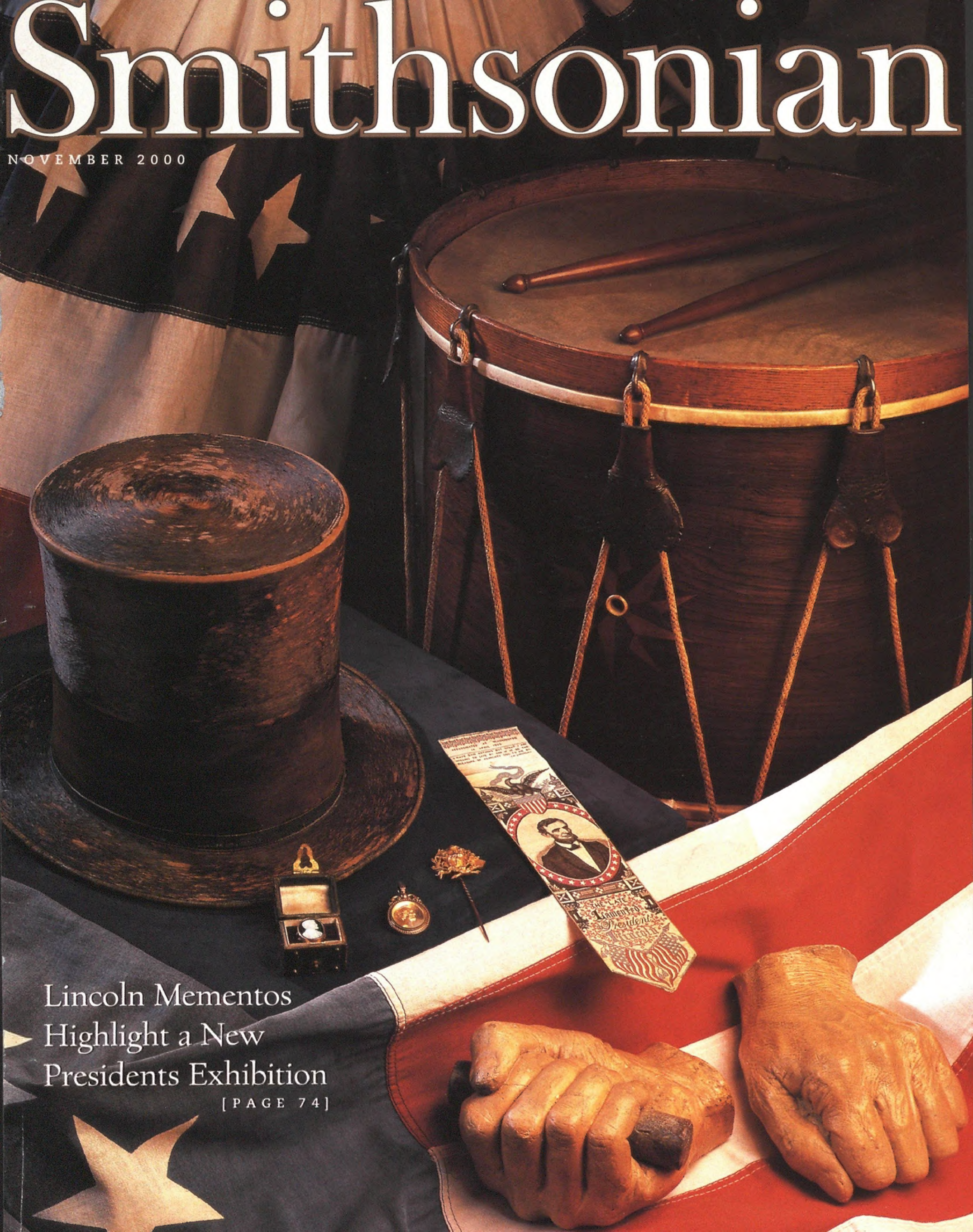
Smithsonian

NOVEMBER 2000



Lincoln Mementos Highlight a New Presidents Exhibition

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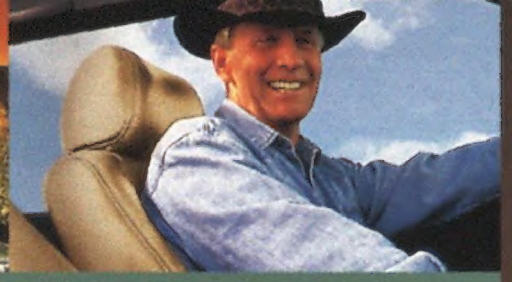

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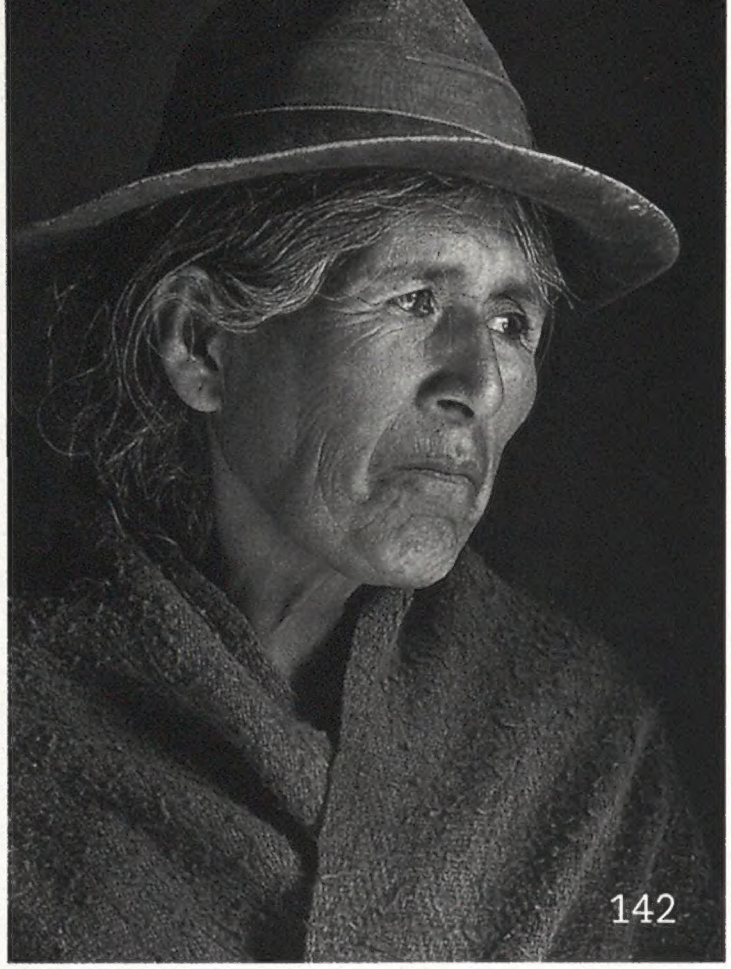

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departments

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Cover

Cover Objects on display in the Smithsonian's new Presidents exhibition include Lincoln's top hat, worn the night he was shot; casts of his hands made two days after he was nominated for President (Lincoln's right hand was still swollen from shaking hands with supporters); a mourning ribbon and ring; the drum played at his funeral; a scarfpin belonging to his wife; and a gold commemorative medal.
PHOTOGRAPH BY RICHARD WALKER

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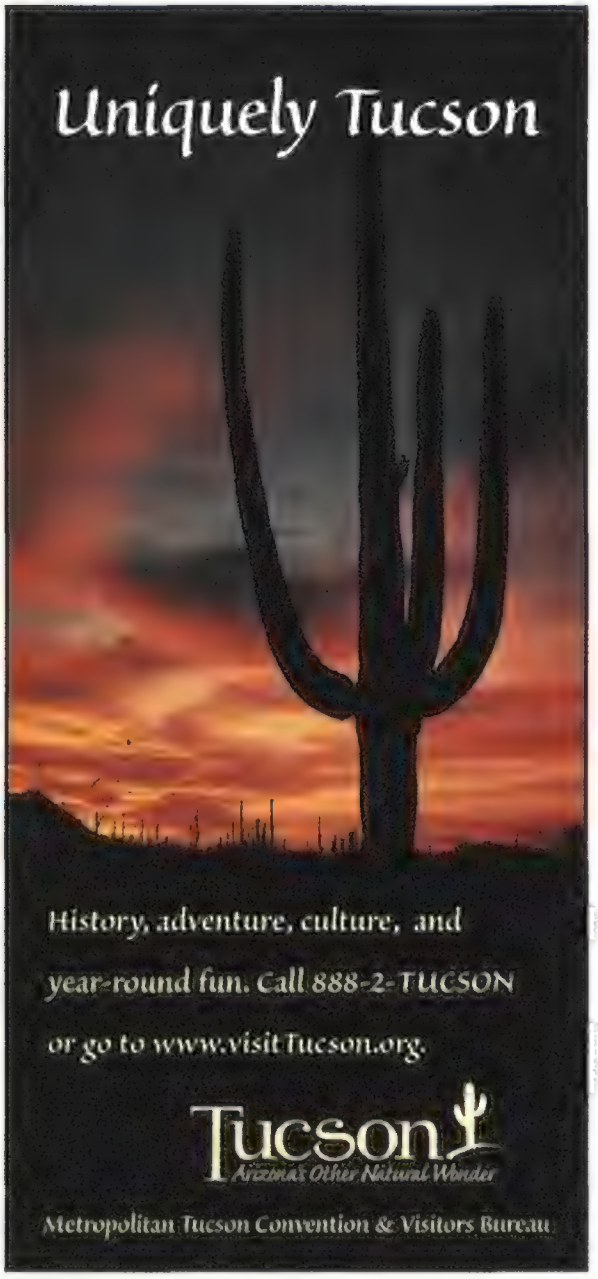
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A Passionate Collector

A NOTE FROM THE SECRETARY

WHEN GEORGE GUSTAV HEYE TRAVELED THE UNITED States in search of new objects for his collection, he was known on occasion to drive his limousine an enthusiastic 90 miles an hour (the chauffeur a passenger). He was impressive in motion and no less formidable when he was still. Heye stood some 6 feet 3 inches tall and weighed more than 300 pounds in his prime, according to a friend's perhaps outsize estimation, and he smoked—what else?—big cigars. His collection of almost a million items, which is now within the Smithsonian's National Museum of the American Indian, is the largest assemblage of Native American artifacts ever gathered by a single individual.

Heye (the name is pronounced, appropriately, "high") was born in 1874 in New York City, a child of late 19th-century privilege. He graduated from Columbia College with an electrical engineer's degree in 1896. In 1901 he helped to establish an investment-banking firm, and his considerable earnings, supplemented by money from family and friends, bankrolled his life's passion as a collector.

And the motive for that passion? We may never know it for sure, though Heye himself has directed us to its first stirrings. On an engineering job in Arizona in 1897, as he recalled some years afterward, "I lived in a tent on the work and in the evenings used to wander about the Indians' quarters. One night I noticed the wife of one of my Indian foremen biting on what seemed to be a piece of skin. Upon inquiry I found she was chewing the seams of her husband's deerskin shirt in order to kill the lice. I bought the shirt, became interested in aboriginal customs, and acquired other objects as opportunity offered. . . . "

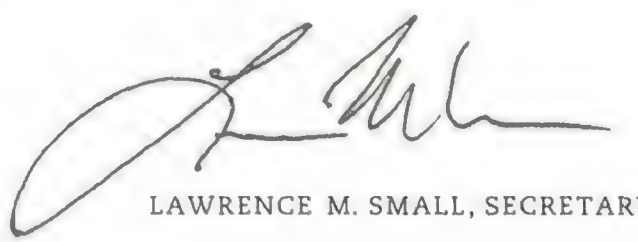
"Acquired other objects as opportunity offered" wonderfully understates the reality of what Heye did over the next half century. He became a great vacuum cleaner of a collector, who traveled the country by car and by train (and made dozens of trips to Europe as well), scooping up Native American artifacts and shipping them back to New York. He bought from tribes, villages and dealers. He even quizzed small-town morticians about their recent dead who might have owned Indian artifacts—and he asked after the dying too.

Heye financed ethnographic and archaeological expeditions to sites in this country and to places as far off as Guatemala and Ecuador, and in 1916 he established for his collection the Museum of the American Indian, Heye Foundation in New York City. After decades of up-and-down achievement and shifting fortunes, Heye's museum became part of the Smithsonian in 1990, and a portion of his collection is now displayed in the National Museum of the American Indian's George Gustav Heye Center, which opened in 1994 in the historic U.S. Custom House on Bowling Green in Manhattan.

Heye Center collections include a Sioux girl's dress.

The objects Heye bought often seemed too ordinary for their owners not to forgo. But as the way of life from which they emerged became increasingly remote and fragile, the objects, even the least of them, grew in importance. In their totality, they have an astonishing cumulative power to document Native American cultures. The public will experience that power to an unprecedented degree when, in addition to the Heye Center in New York, the National Museum of the American Indian occupies a striking new building on the Mall in Washington, adjacent to the Air and Space Museum, three years hence.

Heye died in 1957, and there's been no proper biography of him. He surely deserves one. He accomplished something of enduring significance in his life of focused accumulation, though our contemporary sensibilities may not be entirely comfortable with an individual who appropriated, on a massive scale, the evidence of cultures not his. Some may even see in Heye's actions a bloodless reenactment of earlier great wrongs. And yet, in his unstoppable course, Heye saved an irreplaceable living record that might otherwise have gone to oblivion. Out of his acquisitive passion has come a legacy of inestimable worth, to heirs on whom he never reckoned. Had he been someone other than who he was, he would have left us all poorer.



LAWRENCE M. SMALL, SECRETARY

DAVID HEALD/NATIONAL MUSEUM OF THE AMERICAN INDIAN

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LETTERS TO THE EDITOR

BOURRON-MARLOTTE

RUDOLPH CHELMINSKI'S "AN AMERIcan in Bourron-Marlotte," in the September 2000 issue, about his adopted country, was especially inspired. His comments regarding the somewhat testy character of the French and that "the land God gave them is something like a natural paradise" reminded me of a graffito I recently saw in a Paris restroom. It said, "*Dieu créa la France le plus beau pays du monde. Pour que la reste du monde ne soit pas jalouse, Dieu créa les Français*," or, "God made France the most beautiful country in the world. So that the rest of the world would not be jealous, God made the French."

Carol R. Handelman
Emeryville, California

PROJECT BANDALOOP

RARELY HAVE I BEEN AS UPSET AS I am over the article "Dancing on Air" by Heather Millar, with photographs by Peter McBride. The effort by Project Bandaloop to combine natural history with cultural history can be done without death-defying public displays on federally protected property. Natural history does not need arabesqueing exhibitionists to enhance its beauty. All involved with this travesty need to examine how much epoxy and rock dust exists in the holes in their heads.

Allen L. Kallenbach
Estes Park, Colorado

I SAW PROJECT BANDALOOP PERFORM at Wolf Trap, and judging by the crowd's enthusiastic standing ovation, I'd say the money spent by Wolf Trap and the National Park Service to fund their new "Face of America" series was well worth it.

Tom Halicki
Arlington, Virginia

WE WERE ESPECIALLY AMPED BY YOUR article because we recently returned from Pakistan with Bandaloopers Steve Schneider and Heather Baer. We made the first ascent ever of the 3,600-foot Hainablak Tower on the Trango Glacier, and we did it all free (meaning we did not hang on gear). The route topped out at 17,800 feet, and we spent 21 days on the wall, naming it "For Better or Worse" because it was the hardest married-couple ascent we've record-

ed, worsened by some pretty heinous weather conditions. Steve's "relaxed, wow-dude, California demeanor" and Heather's occasional Bandaloop performances boosted our spirits. The above picture shows Steve in his element atop Hainablak Tower.

Roxanna Brock and Brian McCray
Las Vegas, Nevada

WATERLOGGING

JULIE WAKEFIELD'S ARTICLE "WATERLOGging," about Scott Mitchen, the man who salvages long-drowned logs from Lake Superior, intrigued me no end. In 1937 I had a similar job in Florida, albeit on a river that was neither deep nor very swift. Cypress logs from swampland abutting the Withlacoochee River

BRIAN MCCRAY

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sometimes fell off rafts of logs being floated to a Gulf of Mexico port town, a roughly 50-mile trip.

To look down into the water for "sinkers," we attached a piece of glass to one end of a length of stovepipe with putty. Once we spotted a log, we took a craft made of two wooden blunt-ended barges, fastened them together at both ends and mounted a rustic winch between them. My job was to drop into the water with a pair of tongs attached to a cable, set the hooks into the sinker, and give the signal to heave-ho. We winched the log as far as possible, then poled it to shore, where a truck transported it to a little sawmill. The mill turned the log into boards, shingles and other wooden building materials.

Water worms attacked the cypress logs and left long debris-filled holes that became exposed after the log was sawed. This was called "pecky wood" and had very high marketability. The lumber had to be dried, and the stench from the long-submerged wood had the fragrance of a chicken yard full of fresh droppings. It permeated our clothing, skin, hair—even the laundry on clotheslines near the mill. Since local people were benefiting from the operation, we had few complaints.

Arthur L. Burke
Leesburg, Florida

HUMMERS

TOM WOOD'S OBSERVATION THAT hummingbirds are "fighter pilots in small bodies" is apt. As I watch the hummingbirds joust for position in our flower garden and around our feeders, I often wonder why the U.S. Air Force hasn't named a fighter plane after this fierce little aerobat. Compared with hummers, eagles and hawks are sissies. Gram for gram, no other bird matches their ferocity or love of aerial combat.

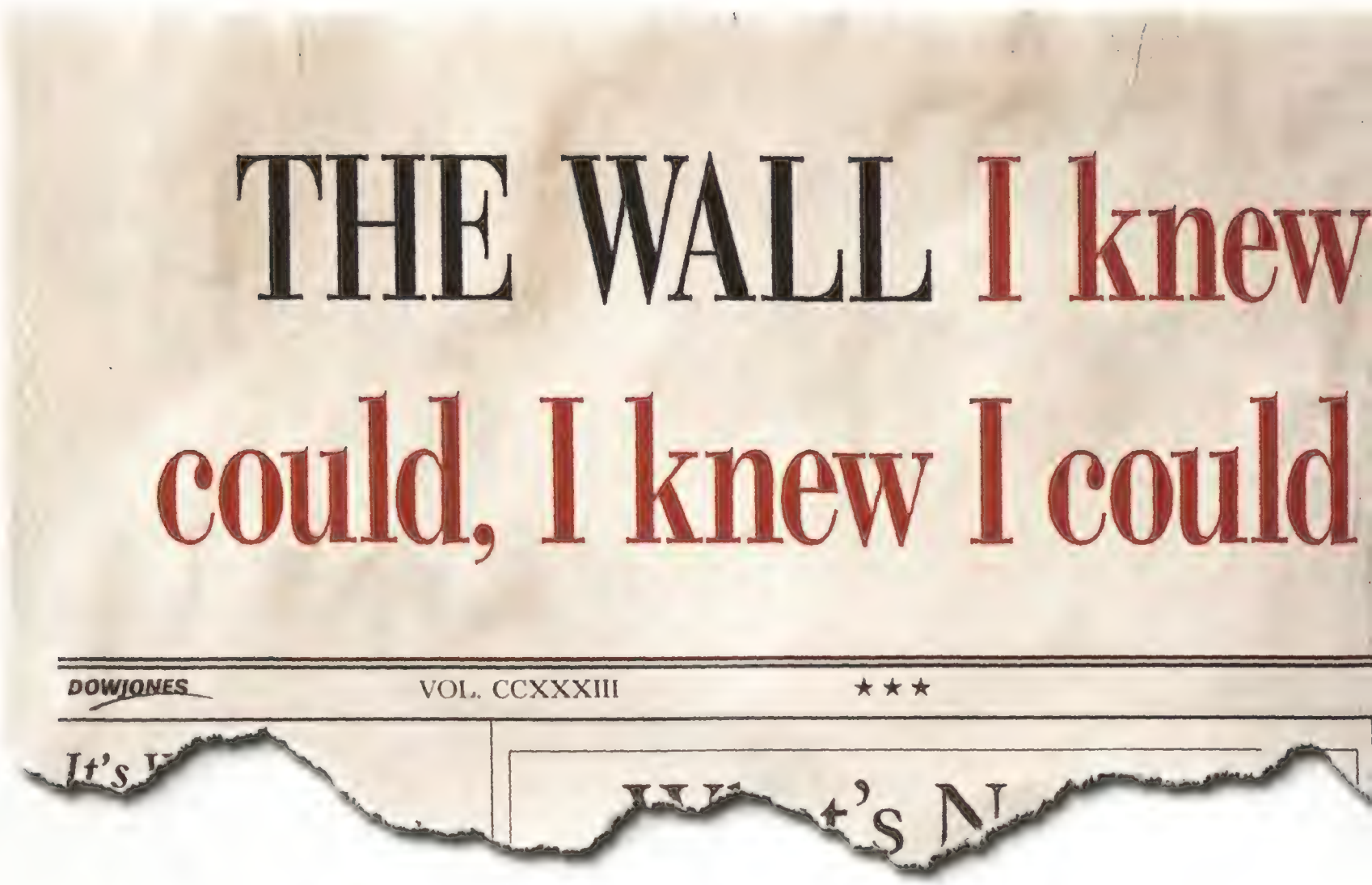
Morley Young
Cheshire, Oregon

THE PICTURES AND ARTICLE ABOUT hummingbirds were delightful, but you erred in saying that a female hummer's "metabolism slows two to three times for every 10 degree C drop in temperature." The word "times" means multiply.

Mary E. Reahard
Aztec, New Mexico

To indicate less than the whole, we should have said that the metabolism slows by one-half or one-third for every 10 degree C drop. Ed.

SO TINY, SO SWEET, SO MEAN AND SO smart. I was sitting on my porch and a hummer flew right across my face


THE WALL I knew
could, I knew I could
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and up to an empty feeder. He returned, faced me eyeball-to-eyeball, flew over to the empty feeder and then back to me. Taking his soft chirps as hints, I promptly filled the feeders.

Carl A. Johnson
Diamond Springs, California

POINTS OF INTEREST

THANKS FOR "THE JITTERBUG MET R&B" by T. Edward Nickens. From 1936 through about 1939, when the Lindy came back, the shag was a very important dance—in Brooklyn, New York! The dance position was close. My partner would clasp my right hand tightly, raise my arm straight to 2 o'clock, and then we would step-hop, step-hop, step-hop. At my 60th high school reunion, we didn't hop but were glad we could still step.

Bernice Levine
New York, New York

JULY 2000

In our July 2000 "Points of Interest" column Sue Allison wrote about the U.S. Postal Service "detectives" who seek to unite stray packages and letters with their rightful recipients. One small bronze box containing the cremains of a William C.G. McLeod (1891-1977) attracted the attention of many of our resourceful readers, who gave the story a happy ending. Ed.

THANKS TO THE SLEUTHING AND valuable leads submitted by SMITHSONIAN readers, I took my detective work to the next level and found William C.G. McLeod's next of kin, his son William. We carefully packaged Uncle George's cremains and sent them Registered, per postal regulations, to Bill McLeod in Michigan. Through our wonderful Canadian neighbors in Woodstock, Ontario, Bill McLeod made arrangements for the final resting place of his father beside Bill's grandparents, W.C.G. and Grace McLeod.

Valerie Raynes, Manager
USPS Mail Recovery Center
St. Paul, Minnesota

WRITE TO SMITHSONIAN

Letters for consideration in this column must include your daytime telephone number, full name and postal address. Transmit mail to LettersEd@simag.si.edu or send it to Smithsonian Letters Editor, P.O. Box 44400, Washington, D.C. 20026-4400. Letters may be edited for clarity and length.

Send queries and comments about the Smithsonian Institution to info@info.si.edu or to VIARC, Public Inquiry Mail Service, Washington, D.C. 20560-0010.

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POINTS OF INTEREST

Roadside Attractions

WHEN YOU SEE MERMAIDS CAVORTING JUST OFF U.S. 19 IN CENTRAL FLORIDA, YOU MAY BE TEMPTED TO JOIN THEM

BY W. HODDING CARTER

Tourists, background, take in the action as a quartet of mermaids cast their underwater spells at Weeki Wachee Springs.

I WAS HAVING A HARD TIME holding my breath until I saw the mermaid swimming toward me. She slipped through the clear water as effortlessly as a dolphin, her iridescent tail glittering. We locked hands and swam off in the direction of her castle, our movements synchronized as one. She smiled, and a playful bubble drifted between us.

That did it. My lungs couldn't take it any longer, and mermaid or no mermaid, I broke free and thrashed to the surface. My audition was over.

Beth Thomas, the woman with the tail, is the supervisor of mermaids at Weeki Wachee Springs in the town of Weeki Wachee (population 9), right off U.S. Highway 19 in west central Florida. She had just put me through a tryout to see if I had what it takes to become a member of her troupe. "Hey, that was pretty good," she said, treading water beside me as I gulped air, but I knew in my heart it was not good enough.

For more than 50 years now, the underwater goings-on here in Weeki Wachee have been part of a great American institution—the one known as the roadside attraction. Back in the days before the Interstate came along, cross-country travelers encountered

ALL: DAVID STAHL

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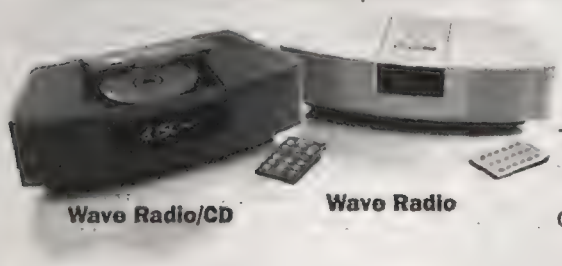

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Holding hands with head mermaid Beth Thomas, the author swims across the spring toward the submerged castle at lower right.

roadside attractions—caverns, zoos, dinosaur parks, haunted houses, wacky "museums"—everywhere they went. Today these quaint tourist traps are overwhelmed by sprawling theme parks, but, for those intrepid enough to eschew the thruway for the highway, they're still out there, odd little oases of refreshment and entertainment like . . . well, like the irresistible mermaid show at Weeki Wachee Springs.

Newton Perry, a flamboyant native of the Sunshine State, started putting on underwater spectacles for tourists at Weeki Wachee in 1947. Perry was a former Navy frogman who once served as a stunt double for Johnny Weissmuller in the old *Tarzan* movies. During World War II, he had worked on the development of breathing tubes and air compressors for Navy divers. His first show featured submerged women in swimsuits feeding fish and breathing from air hoses. Tame stuff by today's standards but novel enough, back then, to gain notice. The seating capacity of Perry's first "theater" was 16.

Before Perry arrived on the scene, Weeki Wachee was just another undeveloped swimming hole—one of a great many in Florida at that time. The state is renowned for its beaches and keys. Not so well known is that it may also have one of the highest concentrations of freshwater springs on earth. Earlier this year, a special task force, created to recommend strategies for protecting and restoring Florida's springs, put the number at nearly 600. Among these are several of the nation's largest, in terms of the volume of water they produce.

The existence of so many springs in the central and northern part of the state is due to the limestone formations that underly it. The limestone, porous, acts as a sponge, absorbing huge quantities of freshwater. Springs are places where that water issues naturally from the rock (or soil) onto land surfaces or into rivers and lakes. Most springs are small; many are not noticeable; some, like Weeki Wachee, are large and, as one state groundwater expert puts it, "charismatic." Florida's task force found that many of the state's springs are experiencing reductions in flow and an increase in pollution from septic systems, storm water runoff, lawn fertilizers and agriculture. Even Weeki Wachee has undergone a steep increase in nitrate levels (and therefore the presence of green algae) since the 1970s.

Over the years, the show Newton Perry started there evolved from synchronized swimming and stunts like drinking a bottle of soda underwater to the current year-round production of Hans Christian Andersen's "The Little Mermaid." Weeki Wachee's heyday was in the 1960s, when it was owned by ABC, which spent millions expanding an adjacent water park, improving the grounds and enlarging the underground auditorium, which now seats 400. As soon as Disney World, about 80 miles to the east, started up in 1971, Weeki Wachee began to feel the pinch. Annual attendance now hovers around 300,000, mainly older folks in the winter and younger families in the summer.

The first time I saw "The Little Mermaid," I was with my wife and daughters. We sat down in the cool theater with tubs of popcorn and stared through panels of clear acrylic at an underwater kingdom. Altogether the viewing area was 80 feet wide and 10 feet tall. A faux anchor had been lowered into the water and a castle loomed, more or less, in the distance. The occasional turtle and school of fish swam by. The floor of the spring looked sandy and flat until the bottom dropped out about halfway to the castle; that was the mouth of the spring and it appeared to be very deep indeed.

The show began when a group of mermaids suddenly came swimming into view wearing colorful costumes, sparkling tails and exaggerated makeup. The kids were enchanted, and so was I. I was also curious. I had been a competitive swimmer for nearly 20 years, and I wondered: Could I do what those mermaids were doing?

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Awaiting their cue, four performers sit around the tube they use to make their entrance, while a fifth (right) glides under a bubble cloud.

The next time I visited Weeki Wachee, my intention was to find out. Beth, a ten-year veteran of the mermaid business, agreed to give me an audition. She told me that first I would have to hold my breath underwater for 30 seconds. Then I would surface, fully exhale and sink to the bottom of the "stage." Next I'd approach the acrylic panels underwater, smile and wave. Finally I would have to do two acrobatic movements called the pinwheel and the dolphin.

Earlier I had chatted with two other members of the troupe, Gina Stremplewski, a mermaid, and Derek Brunet, who plays the part of the rescued prince. "It's fun to be able to say you're a mermaid," Gina said. "The only bad part is the cold. You start to get the shakes after a half hour or so."

The hardest thing to get used to, Beth told me, is the air hose. The performers take just enough air to maintain themselves at the proper viewing level. Novices take too much, and keep bobbing to the surface like corks. "You have to learn how to stay neutrally buoyant," Beth said.

If you're serious about being a mermaid, you have to work your way up like everyone else. If I were to pass my audition, I would start out as a trainee. After several months, I'd take a test to move up to swimmer. After a year or so, I'd take another test to become a full-fledged performer. Each new level would provide an increase in pay, and if I became a full-timer I'd be eligible for benefits.

Beth indicated from the control room that she was ready to go. Wearing only my baggy swim trunks, I jumped in. Grabbing onto the faux anchor, I held my breath, barely making it to 30 seconds. You can't really see the audience without goggles or a face mask, but Weeki Wachee has an underwater sound system with powerful speakers, so you can hear people in the control room. I didn't detect any outright laughter as I went through the rest of my audition, so I assumed I was doing OK.

Finally it was time for the concluding dolphin move. I was supposed to arch my spine, point my toes with one knee bent and spin backward in a full circle. I came up choking three times before I made it. Beth reminded me to approach the window underwater, smile and wave. "Bigger smile," I heard someone in the control room say. "Bigger smile. That's it. Now wave. Wave." Then he started laughing. That's when Beth came swimming out to me in her tail and bikini top, and we headed off for the Little Mermaid's castle.

The magic of the roadside attraction is that it can make grown men and women feel and act like children. Maybe I'm not cut out to be a merman. But, thanks to Weeki Wachee, I could pretend for a day.

Mr. Calaway's class project ended up in a museum.

After two months of blood (mosquitoes), sweat (Oklahoma summer), and tears (poison ivy), Jim Calaway's science class had helped solve a century-old mystery. By unearthing over 400 artifacts, these students helped archaeologists pinpoint the origins of the Lost Wichita Expedition of 1858.

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A Stellar Imagemaker

SMITHSONIAN AND NASA'S CHANDRA X-RAY OBSERVATORY SHEDS NEW LIGHT ON THE MYSTERIES OF THE UNIVERSE

BY MICHAEL KERNAN

AUGUST 19, 1999, SMITHSONIAN'S Chandra X-ray Observatory Center in Cambridge, Massachusetts: a large room full of computers, monitoring equipment and anxious scientists. They were anxious because after many years of hard work, after two scrubbed launches and a near-abort, after seven booster rocket firings joggling the delicate machinery this way and that, their x-ray telescope was finally in orbit and about to open up for business.

"It was quite a scene," recalled Leon van Speybroeck, one of the men who put it there. "The launch was on the *Columbia* space shuttle, carrying its biggest payload ever. Now, a month later, we were ready. So, we sent the computer commands, and waited. Astonishingly, 80,000 miles away, our pyrotechnic device exploded—it was like an M-80 firecracker. It swung open the 120-pound door on the spacecraft—just as planned."

Cosmic x rays shone on the delicate mirrors of the precious telescope for the first time. The scientists back on Earth monitoring the event pulled off their headphones and rushed into the imaging room. For 45 long minutes everyone waited to see if they would get an image from the telescope or if the whole project would end up with "a bucket of broken glass," as van Speybroeck put it.

Then, in the classic grave space-age monotone, a scientist announced: "We're getting photons."

First just a dot on the screen—photons being tiny units of light—then another, and another. Gradually a picture of a distant galaxy emerged.

With the door of the Chandra x-ray telescope open, incoming x rays graze the mirror surfaces and are funneled to the instruments in the tail end of the observatory.

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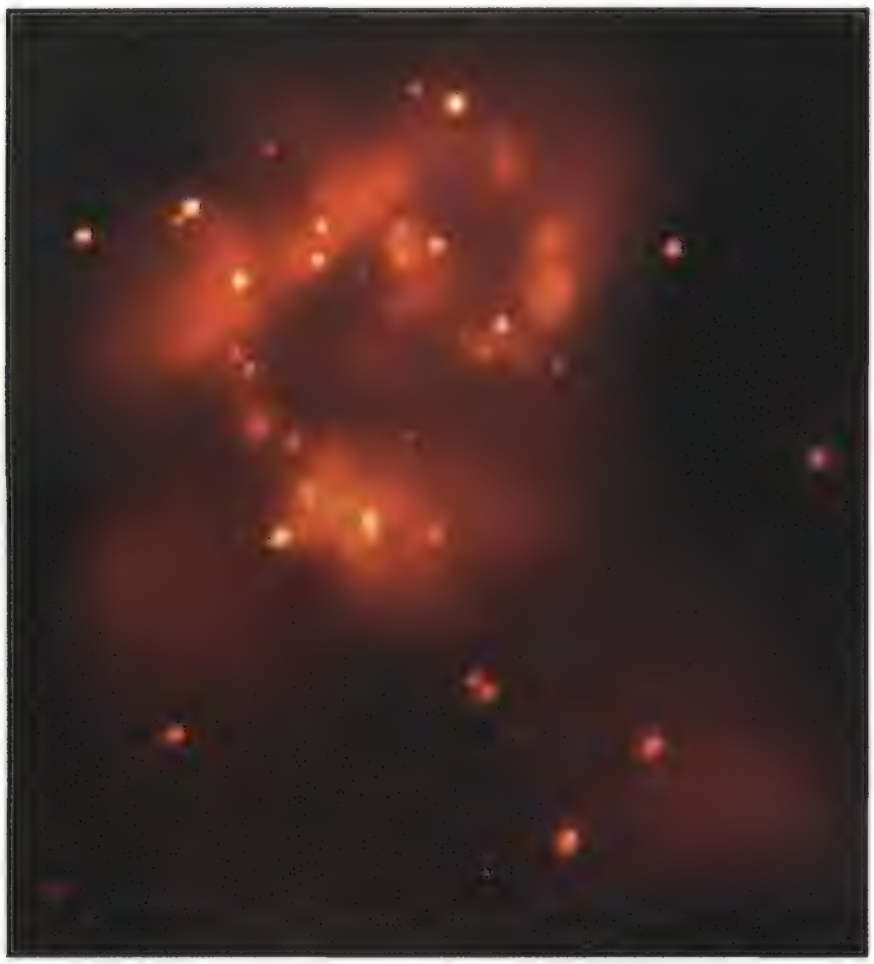
Chandra can observe celestial objects with temperatures of several hundred million degrees.

More than 23 years in the making, mainly at the Smithsonian Astrophysical Observatory in Cambridge, which is part of the Harvard-Smithsonian Center for Astrophysics, and named for the late Nobel laureate Subrahmanyan Chandrasekhar, the Chandra telescope's first images astounded the sophisticated spacewatchers.

The first official Chandra image shows the aftermath of a vast stellar explosion in Cassiopeia A, a supernova remnant 10,000 light-years away, with such clarity that a neutron star or black hole appears to be visible at its center.

"We see the collision of the debris from the exploded star with the matter around it," said center director Harvey Tananbaum, describing the image. "We see shock



The bright dots in this Chandra image are black holes pulling gas off nearby stars during a collision in the Antennae Galaxies.

waves rushing into interstellar space at millions of miles per hour, and for the first time a bright point near the center of the remnant that could possibly be a collapsed star."

Another early x-ray image attesting to Chandra's power and potential came all the way from a quasar six billion light-years away. Dubbed PKS 0637-752 by scientists, it radiates with the power of ten trillion suns.

Complementing the Hubble Space Telescope, another large space observatory now orbiting Earth, Chandra should allow scientists to analyze some of the great mysteries of the universe. For more than a year now, the x-ray telescope has been transmitting a stream of images that have thrilled and challenged the scientific community.

For instance, Chandra's observation of Sagittarius A*, a source of radio waves at the core of the Milky Way that scientists surmise is powered by a black hole 2.6 million times the mass of our sun, created a stir last winter. With the remarkable detection of an x-ray source from Sag A*, astronomers are closer than ever to clearing up the mystery of the supermassive black hole.

Chandra's high-resolution images surely will give us new insights into black holes, which are space entities so dense that nothing that ventures close can escape their gravity, not even light. Chandra's ability to examine particles up to the last millisecond before they are sucked out of sight will enable astronomers to study the theory of gravity under the most extreme conditions.

Smithsonian's Chandra X-ray Center operates the space-based observatory under contract with NASA's Marshall Space Flight Center in Alabama.

On my visit to the Smithsonian center in Cambridge, I needed a lot of help. (Got a D in physics in prep school.) Wallace Tucker, astrophysicist and Chandra spokesman, was able to talk me in as much as anyone could.

X rays are at the short end of the light-wave spectrum. Optical telescopes can deal with stars radiating tens of thousands of degrees of heat, but x-ray telescopes (SMITHSONIAN, July 1998) can observe gaseous objects up to several hundred million degrees.

A wave with such fantastically high energy is extremely difficult to focus or direct. If you put a conventional telescope in front of it, the wave is simply absorbed.

But, I interrupted, what about my x-rays at the hospital? Ah, replied Tucker, those pictures are just shadows. The bones being denser than the flesh, they make a deeper shadow as the x rays pass through your whole body.

"Besides," he added, "we're talking about much longer distances and finer images. Like looking at a dime from four miles away."

The solution to directing the waves was to design a mirror that would reflect the rays at an extremely shallow angle so that they would bounce off, like skipping stones on water, instead of being absorbed. Then they could be directed onto an electronic detector, stored and later transmitted to the Chandra center.

Whereas optical telescope mirrors are dishes that focus the faint beams from space, Chandra's mirrors are barrel-shaped. Four pairs of them are nested like Russian dolls to provide a larger area for the x rays to hit.

It was not a new idea. Hans Wolter did the basic design work, a geometrical invention on paper, in Germany in 1952. In the 1970s Riccardo Giacconi successfully adapted

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Chandra's resolving power enables it to read the letters of a stop sign from 12 miles away.

the principle to x-ray astronomy. Giacconi moved on to other conquests in the 1980s, notably to direct work on the Hubble Space Telescope, but his team carried on here.

Of course a large number of brilliant people created Chandra, but I don't think it is too much to say that the person responsible for the unique mirrors, the world's great expert on their design, is Leon van Speybroeck, officially the Chandra Telescope Scientist, an MIT graduate from Wichita, Kansas, who has been with the Smithsonian since the early 1970s.

"Giacconi had the idea in the 1960s," noted Tucker, "but NASA was skeptical. The Chandra mirrors are a high point of Leon's career."

Two supernova remnants: Crab Nebula (above) has a rapidly spinning neutron star; Cassiopeia A was Chandra's first official image.

We are talking about a mirror so smooth that if it were the state of Colorado, Pikes Peak would be less than an inch high. We are talking about smoothness to within a few atoms, smoothness that is virtually mathematical in its perfection. The mirrors are two to four feet in diameter, nearly three feet long and weigh more than a ton.

"They had to make special structures just to build these mirrors," Tucker told me. "They searched the world for grinding powders. Finally a guy in Tennessee developed a cerium oxide compound that was mixed with a tree sap extract from Switzerland."

And delicate: touch the surface and grease from your fingertips could ruin it. Imagine not only building these mirrors but getting them fixed precisely in line, and so firmly that the shock of being hurled into space wouldn't knock them a hair off kilter.

I studied a color photograph of Cassiopeia A, and it was hard to relate the picture to the first dots that appeared on the plate. Building the portrait is a laborious process, the ultimate pointillist art.

"We detect the photons one at a time and keep track of when they were found, where and how much energy was in them," Tucker told me.

And what about the camera that records these amazing sights? There are two of them, a high resolution one, designed by Smithsonian scientists, with 69 million glass tubes in a grid for determining the exact position and arrival time of each x ray, and an imaging spectrometer, a special digital-like camera whose ten x-ray-sensitive chips contain a million pixels each to record the position and energy of the rays. Two special screening devices disperse the rays into a high-energy rainbow, like a spectroscope with thousands of distinct colors, to allow study of the chemistry of their celestial source.

"NASA's Deep Space Network stations in Australia, Spain and California send us the data," Tucker continued. "And we send back information saying where we want Chandra to look next, every 72 hours or so. The targets are selected by a peer review process."

The flying observatory travels almost one-third of the way to the moon in an elliptical orbit ranging from 6,000 to 86,400 miles up as it orbits the Earth every 64 hours. On average its orbit is 200 times higher than the Hubble telescope's.

There have been other x-ray telescopes, but Chandra can see objects that are 20 times fainter than anything they could detect.

Chandra's resolving power is 0.5 arc seconds, which means that it could read the letters of a stop sign from 12 miles away. Or a newspaper headline one centimeter high at a distance of half a mile. On the other hand, it can observe x rays in gas clouds so wide that it takes light five million years to cross them. And it can study quasars whose light has taken ten billion years to get to us, so that we are seeing that many years into the past. I love stats.

As Edward Weiler, a top NASA administrator, put it: "History teaches us that whenever you develop a telescope ten times better than what came before, you will revolutionize astronomy. Chandra is poised to do just that."

NASA/CXC/SAO (2)

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In Hong Kong "culture" is a living, breathing part of the present, the glue that binds the city's many contrasts together to create one of the world's most exciting destinations. So come expect surprises. After all, this is the city where Santa Claus' arrival on Christmas Eve is followed a month later by a colorful parade of floats and marching bands celebrating the Chinese New Year; where *tai chi*, *feng shui* and other time-honored "life arts" thrive amid fast-paced 21st-century routines; and where the legend of White Snake, a traditional Chinese fairy tale, has been re-cast as a rock and roll ballet.

Life is... a Cultural Kaleidoscope

The best way to really understand Hong Kong is to walk its different districts that skip between cultures and atmosphere with every turn in the road. In Nam Pak Hong you will find stalls overflowing with Asian antiques and the many restaurants of Soho tempting you with delicious cuisines ranging from Cantonese and Shanghainese to European and American. Taking the ferry to Cheung Chau, you might stroll along the colorful harbor, pick your way around the seafood stalls, tour the Pak Tai Temple or relax on the beach at Tung Wan. Different again are the vestiges of colonial style visible among the modernistic high-rises in the heart of Central, like the former Supreme Court, the French Mission and the 19th-century cathedral. A great way to meet the people is by visiting the Flower Market, Bird Market, Jade Market and the famous

Temple Street Market that bustles with fortune-tellers, musicians and Cantonese opera singers.

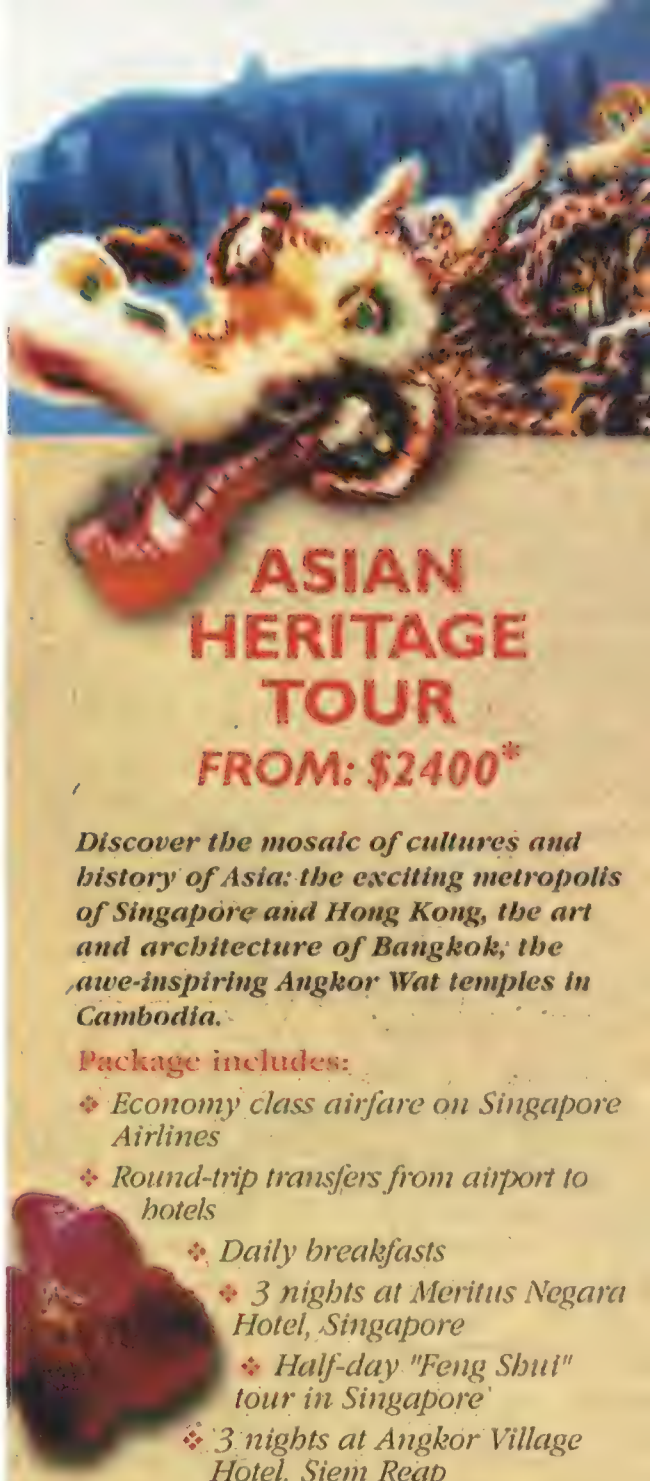
After experiencing its colorful present, it's time to dig deep into the city's past through the many intriguing museums that celebrate everything from tea to the cosmos. Try the new Heritage Museum, built to resemble an ancient Chinese Palace and due to open its doors this December. Or the Museum of Art where 19th-century paintings and early photographs tell the story of how this cosmopolitan city grew over the last 160 years from a "barren rock with barely a house on it."

Hong Kong Museum of Art

Five thousand years of Chinese tradition have combined with 150 years of colonial history to give Hong Kong a character that is rich, rare and multi-faceted. And there is no better way to appreciate it than through the cultural celebrations that have earned the city the reputation of being the "event capital of the world." One of the hottest tickets in town is to hear the big names of classical music play with the Hong Kong Philharmonic in the thoroughly modern Concert Hall in the Cultural Centre (season runs September through July). For more "local" sounds, seek out the Chinese Orchestra, a professional body of 80 musicians who perform at least 30 concerts a year from September through August. And for art on the edge, try the Fringe Club, housed in a former Victorian ice-house. Hong Kong's culture spills out of the four-month long "Celebration of Performing Arts" – a striking assembly of 85 separate performances drawn from the worlds of contemporary dance theater, original music, avant garde theater and mixed media. In January, the Chinese New Year celebrations fill the streets with flower markets and an incredible parade, bright with sophisticated floats and loud with marching bands. A hint: book ahead to get a great seat in the spectator stands. And the biggest event of the year must surely be the Hong Kong Arts Festival, the biggest and oldest international arts festival in the Asia-Pacific region.

Discover "City of Life", for more information, please call 1 800 282-HKTA or visit www.hkta.org.

Cantonese Opera



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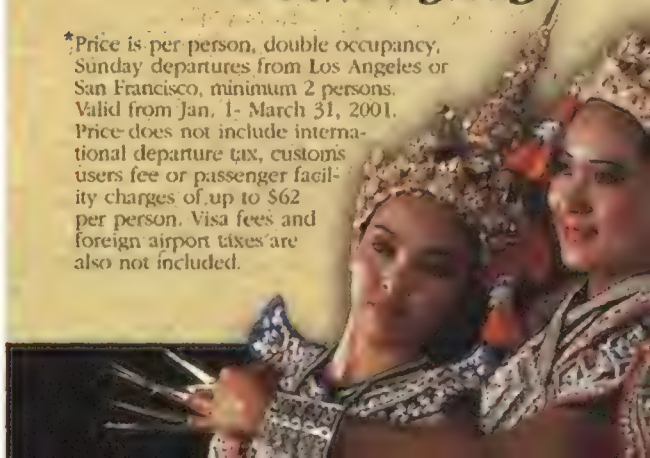

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New Asia – Singapore expresses the essence of today's Singapore: a vibrant, multi-cultural, cosmopolitan, sophisticated city state where tradition and modernity, East and West, meet and mingle most agreeably and harmoniously.

Live it up! In Singapore

City of Diverse Cultures, The Garden City, The Fun City and City for the Arts – these are some of the names given to Singapore to demonstrate what this exciting destination has to offer.

Visitors can find many ways to 'live it up' in Singapore throughout the year. Choices include tucking into a traditional breakfast of freshly brewed coffee and kaya (egg and coconut jam) on toast, hiking in the Bukit Timah Nature Reserve (home to more species of plants than the entire North American continent), pampering themselves at a spa or partying all night long at one of the trendiest nightspots along Mohamed Sultan Road.

Visitors to Singapore are always amazed by what they see. The various ethnic districts – Geylang Serai, Arab Street, Chinatown and Little India, affirm the city-state's rich ethnic, cultural and historical heritage. The religious monuments, quaint shophouses, wonderful array of traditional food and ethnic goods – ranging from Indonesian batiks, Turkish scents to Chinese clogs, jasmine garlands and silk saris – provide an interesting insight into the cultural fabric of Singapore.

Magical nights

Check out Singapore's nightlife! Discos, jazz clubs, piano lounges, pubs and wine bars are amongst a whole host of nightlife options that await visitors when dusk falls.

Show of faith by Hindu devotees during the Thaipusam festival

Make a trip down to Orchard Road, Tanjong Pagar, Holland Village, Bugis Street and Mohamed Sultan Road and take your pick from the variety of night entertainment options available there.

Global arts city with a touch of old world charm

The arts are part of the Singaporean lifestyle. With its cosmopolitan character and international network, Singapore has become a global city for the arts – in fine arts and antique dealing, auctioneering, exhibitions as well as the staging of world-class musicals, theatre productions, mega concerts, and music and dance performances. In June every year, the Singapore Arts Festival offers an eclectic mix of dance, music and performances from all over the world.

Oasis of tranquility

Despite or because of its rapid modernization, Singapore places great emphasis on the preservation of nature. Thus, nestled amongst the sleek modernity and commercial bustle of the emerald island state are pockets of lush greenery.

The Botanic Gardens, near the heart of the city, combine both primary jungle and landscaped gardens which together hold thousands of species of plant life. The Chinese and Japanese Gardens, Mount Faber, Bukit Timah Nature Reserve and Sungei Buloh Nature Park are some of the other parks and reserves that reflect the Garden City's natural beauty.

The wilder side of Singapore

The other popular nature attractions in Singapore include the Jurong BirdPark and the Singapore Zoological Gardens. Hailed as one of the world's best zoos, the Singapore Zoological Gardens employs an "open" concept, using streams, rock walls and vegetation as natural barriers. Be prepared to enjoy a breathtaking view of some 2,000 colorful butterflies in flight as the Zoo also showcases one of the world's largest walk-through butterfly flight areas at the Fragile Forest exhibit. More than 2,000 animals from over 240 species can be found at the Zoo.

Described as Southeast Asia's largest, the Jurong BirdPark has a collection of over 8,000 birds. Its Southeast Asian Hornbills and South American Toucans are the largest in the world. Captivating shows such as the All Stars Birdshow and the Fuji World of Hawks Show are certainly not to be missed. Be treated to a kaleidoscope of colors when you visit the hummingbirds at the Jungle Jewels exhibit here.

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It's not a coincidence that Thailand is one of the most popular destinations for North Americans. Thanks to internal flights, it's easy to taste the many flavors of this fascinating country – from the powder-white beaches of Phuket and Koh Samui in the south, to the outdoor adventures and hill-tribes around Chiang Mai in the north to the rural beauty and unchanging lifestyle of the Central Plains in between. Topping the long list of attractions is Thailand's thriving and colorful culture.

For most visitors, the bustling capital Bangkok is the gateway and the introduction. Swept up in the city's energy, you should head first towards the Grand Palace – more a walled city than a single palace, with glorious architecture, dazzling temples decorated with gold, and sumptuous meeting rooms that do credit to its creator, King Rama I, who made this his base in 1782. After seeing this great landmark, it's time to visit two of the city's great museums which, taken together, place Thai history in perspective. The National Museum is a staggering emporium of national treasures – that take you back to the Ban Chiang civilization of 4000 BC – and art collected from Southeast Asia. The National gallery, just across the road, picks up the story through its wonderful galleries of Thai art.

A city for the senses

Blending your cultural tour with shopping excursions (try Oriental Lane for antiques, Silom Road for silk and crafts) and market strolls, visit

Royal Barges

two other worthy temples – Wat Rachanada and Wat Saket – both great and glorious shrines to the Lord Buddha. One evening, pick up some tickets to the National Theatre, to see a performance of classical Thai dance and drama. After taking a long-tailed boat ride along the mighty Chao Phraya River that dissects the city, call in at the Royal Barges Museum to see how the royales travel by boat. Other essential stops include the Jim Thompson House, once home to wealthy American silk trader who tantalizingly disappeared in 1967, and the Suan Pakkard Palace, where five traditional teak houses are centered on the Lacquer Pavilion.

As soon as you can tear yourself away from the magnetism of the capital, take a couple of days to explore the kingdom's ancient capital of Ayutthaya, just 50 miles north. Its heyday in the 14th Century is evoked through an amazing collection of temples, Buddhas and other ruins. You can do it in a day if you are pressed for time.

As impressive as Bangkok and its environs are, the rest of the country beckons with its own share of cultural legacies. The obvious place to start your explorations is Chiang Mai, Thailand's second city in the north (reached by overnight train or a one-hour flight). Walled and easily explored on foot or rented bicycle, Chiang Mai has its own spectacular temples – like Wat Phrathat on the top of the Doi Suthep hill – and palaces like Phuping, the royal summer getaway. The Tribal Museum is an essential stop for anyone going trekking into the hill tribe country.

But it's in the country's many festivals that the Thai culture really opens its soul. Everything – from umbrellas and harvests to goddesses and battles – are honored with floats and processions, strains of the traditional music, great street-side woks with their tempting scents pulling in passers by. The Thai people are extraordinarily gracious and, even at the most intimate religious rites, respectful visitors are readily welcomed.

Discover Amazing Thailand, for more information please call 1 800-THAILAND or visit www.tourismthailand.org.

Grand Palace

Hong Kong Calendar of Events

Until ***February 4*** *The "Celebration of Hong Kong Performing Arts" – a tribute to the new millennium*

December
Opening of the Museum of Heritage

December 15 ~ January 2
Hong Kong's Euro Christmas

January 5 ~ 28 *City Festival*

January 24
Chinese New Year (and parade)

February 7
Spring Lantern (Yuen Siu) Festival

February 10 ~ March 10
Hong Kong Arts Festival

Singapore Calendar of Events

November 18 ~ January 5
Christmas Light-Up

January 24 ~ 25 *Chinese New Year*

April 22 ~ 27
World Gourmet Summit

March 30 ~ April 30
Singapore Food Festival

May 25 ~ July 8
The Great Singapore Sale

June 1 ~ 24
Singapore Arts Festival

August 17 ~ September 16
Festival of the Hungry Ghosts

October 25 *Nine Emperor Gods Festival*

October 27 ~ November 25
Deepavali Light-Up

Thailand Calendar of Events

November 10 ~ 11 *Loi Krathong & Candle Festival: Sukhothai Historical Park and Nationwide*

November 18 ~ 19 *Surin Elephant Round-up*

December 18 ~ 19 *Ayutthaya World Heritage Site Celebrations: Ayutthaya Historical Park, Ayutthaya*

January 14 ~ 16 *Bo Sang Umbrella Fair*

January *Bang Sai Arts & Crafts Fair: Bang Sai Royal Folk Arts & Crafts Center, Ayutthaya*

February *Lampang's Annual Elephant Satoke Fair*

April 14 ~ 15 *Chiang Mai Songkran Festival: Chiang Mai & Citywide*

April 15 ~ 16 *Candle Festival: Ubon Rachathani*

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THE OBJECT AT HAND

Presidential Designs

RE-CREATED AT THE SMITHSONIAN, THE WHITE HOUSE'S CROSS HALL TELLS A TALE OF CHANGING STYLES

BY VALERIE JABLOW

Original architectural elements grace the Smithsonian version of the White House's Cross Hall.

OBJECTS MAY BE THE LIFEBLOOD OF MUSEUMS, BUT sometimes open spaces, such as the hallway delineated by majestic white columns at the National Museum of American History, also compel our attention. Like other Smithsonian historic spaces, this re-creation of the Cross Hall of the White House closely resembles the real article, down to the same Roman Doric capitals, cornices and pilasters that greeted Presidents from Theodore Roosevelt to Harry Truman. Rooted in antiquity, such architectural elements were popular in America in the 18th century. But their serene authority here bears the lasting mark of the 20th century—and of a few of its strongest wills.

Today, we take for granted that the President lives and works in the White House, with its elegant parlors of various hues and shapes. But back in 1792, when James Hoban presented his design for an executive residence to President George Washington, no one knew exactly what the President's Palace, as it had been fancifully termed, would—or should—be.

An immigrant from Ireland, Hoban drew inspiration for his design from an aristocratic Dublin house. For the Presidential dwelling, he inked a plain first-floor entrance hall set off by columns from what would become an 80-foot-long transverse hall connecting all the first floor reception rooms. Though it seemed immense, Washington was unperturbed. The President's house, he wrote Thomas Jefferson, "ought to be upon a scale far superior to any thing in *this* Country."

And for more than half a century, it was. With room for the country's business and the President's domestic life, the Executive Mansion was probably America's largest house until the Civil War. When not holding large

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dinner parties in the capacious entrance hall, President Jefferson arranged for antlers, pelts and Indian costumes brought back by explorer Meriwether Lewis to be displayed there.

Such "perils to health, and even to life itself," McKim concluded, meant radical change.

But as the growing country demanded more of its Presidents, so it did of the building that housed them. By 1900, the Executive Mansion was clearly overburdened, and not just by office seekers wanting audience with the President, whose second-floor offices were crammed next to the family's living quarters. When more than 40 guests came for dinner, the Cross Hall was pressed into service for the inevitable overflow from the small state dining room at the west end. The addition of pipes and wiring had carved up old supporting structures. From the 1880s on, large receptions were preceded by a shoring up of the shaky floors with 10-inch by 10-inch timbers.

By the late 19th century, the entire White House, including the entrance hall (shown here with Tiffany's screen and Hoban's columns), was thoroughly Victorianized.

Some attempts at fixes created quite unforeseen problems. When a pair of fireplaces on either side of the entrance hall failed to prevent the adjacent Cross Hall from becoming a wintry wind tunnel, a glass screen was placed between Hoban's slender Ionic columns. Problem solved—at least until the screen's redesign in 1882 by Louis Comfort Tiffany. With red, white and blue glass set with Tiffany's signature flair, the screen turned the once plainly Federal Cross Hall into a strikingly mismatched, if memorably colorful, mosaic.

Not surprisingly, by the turn of the century, tearing down or significantly altering the tired manse had been bandied about for years. But the nascent 20th century brought new ideas, including renewal of the city of Washington itself. Deploring the undifferentiated mass of trees, railroad tracks and scattered buildings where the National Mall now stands, the newly formed McMillan Commission called for a sweeping vista from the Capitol to the Potomac, lined by neoclassical buildings. Like President Theodore Roosevelt himself, Senator James McMillan, the commission's godfather, wanted to preserve the Federal splendor of the President's home in the redesigned city.

Ironically, the White House, as it had been officially named by Roosevelt, was a far cry from the commission's vision. Heavy Victorian decoration overwhelmed the once simple interior, including oversize chandeliers, abundant furniture and, not least, Tiffany's fantastic screen. By 1901, the East Room (at the east end of the Cross Hall) was so crowded with potted palms and settees that it resembled a jungle from which the rambunctious Roosevelt children sprang like wild animals.

To make space for her large brood, First Lady Edith Roosevelt sought help from architect Charles Follen McKim of the eminent firm McKim, Mead & White. Renowned for his design of the Boston Public Library, McKim also served on the McMillan Commission. If anyone understood classical design and the clean lines of grandeur, it was McKim.

His solution for the Roosevelts was more than the mere redecoration commissioned by prior Presidents. In his inspection, McKim found electric wiring "not only old, defective, and obsolete, but actually dangerous" and noted that the second floor had settled so much that a new floor was needed. Such "perils to health, and even to life itself," McKim loftily concluded, meant only radical change.

Ordered by Roosevelt to complete the work in just six months, McKim in 1902 reshaped the White House to close to what we see today. The President's offices were moved into a new wing to the west. Instead of crowding the entrance hall, visitors now entered through a rebuilt east wing. The state dining room was enlarged by relocating the grand staircase to the other end of the Cross Hall.

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In the re-created Cross Hall, Theodore Roosevelt's children (and friends) play in a trompe l'oeil of McKim's grand staircase.

Down the hall, an oak-paneled elevator provided transport for the President—and, on one memorable occasion, for Algonquin, the Roosevelt children's pet pony.

But McKim's biggest changes went beyond structure. Never in thrall to elements of the past he did not revere, McKim grandly swept away the 19th century. Out went the masses of plants and heavy furniture—and the Cross Hall's Tiffany screen. In their place came classically inspired furnishings underscored by architectural detailing that recalled ancient Rome and Greece with more than a touch of Beaux Arts fantasy.

Brilliantly white Roman Doric columns, entablature and ceiling moldings now graced the Cross Hall, with electrified bronze torchères standing by doorways like sentinels. The effect, critics noted, was chilly, if noble. Even though McKim called this a restoration, the White House's real past was scarcely grand enough: among other early trappings, Hoban's own Cross Hall columns were relegated to trash.

Forty-five years later, the full cost of such speedy work was realized. President Harry Truman watched in horror as a chandelier swayed forebodingly in response to a military color guard's march across a crowded reception room. Investigators determined that the White House was again dangerously unstable. Besides age, the main culprit was haste, from McKim on, in making needed repairs.

Under Truman's orders, the White House was carefully demolished, until the only thing that remained of Hoban's original were the outside walls. Then, over a steel frame, the White House rose anew, with many of McKim's decorative motifs painstakingly re-created. Even though the demolition and rebuilding took nearly three years, no one was more convinced of the need for such drastic action than Truman himself. "It's a shame the old White House had to fall down," he wrote. "But it's a godsend it didn't when we had 1,500 people in it."

Today, tours of the White House pass through the Cross Hall upon exiting. Visitors to the Smithsonian's re-creation of it, however, step into it as callers to the White House used to do, from the entrance hall. Directly in front, and standing on either side of a doorway with a 1902 Presidential seal above, are two of Charles McKim's bronze torchères (the others are still in their place in the real Cross Hall). At one end of the hall stands McKim's elevator (complete with Algonquin model) and a trompe l'oeil depicting McKim's enlarged state dining room. At the other is a trompe l'oeil of McKim's grand staircase and a richly curtained doorway to the would-be East Room.

Like the original, where the President escorts guests to state dinners, this hall is both ceremonial and functional. Here, First Ladies Barbara Bush and Hillary Clinton have presented their inauguration gowns to the Smithsonian, for the adjacent First Ladies exhibition.

The scale of this re-creation may be smaller than that of its model, but this work is no less original. Terry Conable, the Smithsonian's chief of historic restoration, used McKim's masters for the moldings, along with molds and profiles he himself took of the Cross Hall's door frames and egg-and-dart ceiling molding. He also took an impression of the 1902 Presidential seal and placed it above the hall's center doors.

That seal, it turns out, holds special meaning for Robert Giannetti, a master plasterer who collaborated with Conable on this project. According to family legend, Giannetti's father, George, had been working on the Presidential seal in another part of the White House when President Franklin Roosevelt came by to survey his work. Why, asked George Giannetti of the chief executive, did the eagle on the seal face the arrows in its left talons and not the olive branches in its right? Wouldn't facing the symbol of peace be better than facing the symbol of war?

In October 1945, President Truman ordered the change in the seal. It still graces the Cross Hall today.

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Images from Imperial India

IN 1911 AN INDIAN PHOTOGRAPHER MADE this portrait of the magnificently whiskered Sir Raghubir Singh, the Maharao of the state of Bundi. From his immense medieval palace, this prince preferred mostly to ignore the British, who ruled India at the time. His portrait, however, became an official document and was filed away in the British Library's Oriental and India Office Collections. There, other photographs of that era were archived for research purposes—images of India's architecture, its people and its landscape. Now, thanks to the efforts of Vidya Dehejia, a curator at the Arthur M. Sackler Gallery, 135 of these rich images, from the British Library and other repositories, take their place as works of art in *India Through The Lens: Photography 1840-1911*. The show opens at the Sackler next month on December 3 —*Beth Py-Lieberman*

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Syncopal episodes have been reported in association with the use of ARICEPT®. ***Gastrointestinal Conditions:*** Through their primary action, cholinesterase inhibitors may be expected to increase gastric acid secretion due to increased cholinergic activity. Therefore, patients should be monitored closely for symptoms of active or occult gastrointestinal bleeding, especially those at increased risk for developing ulcers, e.g., those with a history of ulcer disease or those receiving concurrent nonsteroidal anti-inflammatory drugs (NSAIDS). Clinical studies of ARICEPT® have shown no increase, relative to placebo, in the incidence of either peptic ulcer disease or gastrointestinal bleeding. ARICEPT®, as a predictable consequence of its pharmacological properties, has been shown to produce diarrhea, nausea and vomiting. These effects, when they occur, appear more frequently with the 10 mg/day dose than with the 5 mg/day dose. In most cases, these effects have been mild and transient, sometimes lasting one to three weeks, and have resolved during continued use of ARICEPT®. ***Genitourinary:*** Although not observed in clinical trials of ARICEPT® cholinomimetics may cause bladder outflow obstruction. ***Neurological Conditions:*** Seizures: Cholinomimetics are believed to have some potential to cause generalized convulsions. However, seizure activity also may be a manifestation of Alzheimer's Disease. ***Pulmonary Conditions:*** Because of their cholinomimetic actions, cholinesterase inhibitors should be prescribed with care to patients with a history of asthma or obstructive pulmonary disease. **PRECAUTIONS Drug-Drug Interactions** ***Drugs Highly Bound to Plasma Proteins:*** Drug displacement studies have been performed *in vitro* between this highly bound drug (96%) and other drugs such as furosemide, digoxin, and warfarin. ARICEPT® at concentrations of 0.3-10 µg/mL did not affect the binding of furosemide (5 µg/mL), digoxin (2 ng/mL), and warfarin (3 µg/mL) to human albumin. Similarly, the binding of ARICEPT® to human albumin was not affected by furosemide, digoxin, and warfarin. ***Effect of ARICEPT® on the Metabolism of Other Drugs:*** No *in vivo* clinical trials have investigated the effect of ARICEPT® on the clearance of drugs metabolized by CYP 3A4 (e.g. cisapride, terfenadine) or by CYP 2D6 (e.g. imipramine). However, *in vitro* studies show a low rate of binding to these enzymes (mean Ki about 50-130 µM), that, given the therapeutic plasma concentrations of donepezil (164 nM), indicates little likelihood of interference. Whether ARICEPT® has any potential for enzyme induction is not known. ***Effect of Other Drugs on the Metabolism of ARICEPT®:*** Ketoconazole and quinidine, inhibitors of CYP450, 3A4 and 2D6, respectively, inhibit donepezil metabolism *in vitro*. Whether there is a clinical effect of these inhibitors is not known. Inducers of CYP 2D6 and CYP 3A4 (e.g., phenytoin, carbamazepine, dexamethasone, rifampin, and phenobarbital) could increase the rate of elimination of ARICEPT®. ***Use with Anticholinergics:*** Because of their mechanism of action, cholinesterase inhibitors have the potential to interfere with the activity of anticholinergic medications. ***Use with Cholinomimetics and Other Cholinesterase Inhibitors:*** A synergistic effect may be expected when cholinesterase inhibitors are given concurrently with succinylcholine, similar neuromuscular blocking agents or cholinergic agonists such as bethanechol. **Carcinogenesis, Mutagenesis, Impairment of Fertility** Carcinogenicity studies of donepezil have not been completed. Donepezil was not mutagenic in the Ames reverse mutation assay in bacteria. In the chromosome aberration test in cultures of Chinese hamster lung (CHL) cells, some clastogenic effects were observed. Donepezil was not clastogenic in the *in vivo* mouse micronucleus test. Donepezil had no effect on fertility in rats at doses up to 10 mg/kg/day (approximately 8 times the maximum recommended human dose on a mg/m² basis). **Pregnancy** ***Pregnancy Category C:*** Teratology studies conducted in pregnant rats at doses up to 16 mg/kg/day (approximately 13 times the maximum recommended human dose on a mg/m² basis) and in pregnant rabbits at doses up to 10 mg/kg/day (approximately 16 times the maximum recommended human dose on a mg/m² basis) did not disclose any evidence for a teratogenic potential of donepezil. However, in a study in which pregnant rats were given up to 10 mg/kg/day (approximately 8 times the maximum recommended human dose on a mg/m² basis) from day 17 of gestation through day 20 postpartum, there was a slight increase in still births and a slight decrease in pup survival through day 4 postpartum at this dose; the next lower dose tested was 3 mg/kg/day. There are no adequate or well-controlled studies in pregnant women. ARICEPT® should be used during pregnancy only if the potential benefit justifies the potential risk to the fetus. **Nursing Mothers** It is not known whether donepezil is excreted in human breast milk. ARICEPT® has no indication for use in nursing mothers. **Pediatric Use** There are no adequate and well-controlled trials to document the safety and efficacy of ARICEPT® in any illness occurring in children. **ADVERSE REACTIONS Adverse Events Leading to Discontinuation** The rates of discontinuation from controlled clinical trials of ARICEPT® due to adverse events for the ARICEPT® 5 mg/day treatment groups were comparable to those of placebo-treatment groups at approximately 5%. The rate of discontinuation of patients who received 7-day escalations from 5 mg/day to 10 mg/day, was higher at 13%. The most common adverse events leading to discontinuation, defined as those occurring in at least 2% of patients and at twice the incidence seen in placebo patients, are shown in Table 1.

Table 1. Most Frequent Adverse Events Leading to Withdrawal from Controlled Clinical Trials by Dose Group

Dose Group	Placebo	5 mg/day ARICEPT®	10 mg/day ARICEPT®
Patients Randomized	355	350	315
Event/% Discontinuing			
Nausea	1%	1%	3%
Diarrhea	0%	<1%	3%
Vomiting	<1%	<1%	2%

Most Frequent Adverse Clinical Events Seen in Association with the Use of ARICEPT® The most common adverse events, defined as those occurring at a frequency of at least 5% in patients receiving 10 mg/day and twice the placebo rate, are largely predicted by ARICEPT®'s cholinomimetic effects. These include nausea, diarrhea, insomnia, vomiting, muscle cramp, fatigue and anorexia. These adverse events were often of mild intensity and transient, resolving during continued ARICEPT® treatment without the need for dose modification. There is evidence to suggest that the frequency of these common adverse events may be affected by the rate of titration. An open-label study was conducted with 269 patients who received placebo in the 15- and 30-week studies. These patients were titrated to a dose of 10 mg/day over a 6-week period. The rates of common adverse events were lower than those seen in patients titrated to 10 mg/day over one week in the controlled clinical trials and were comparable to those seen in patients on 5 mg/day. See Table 2 for a comparison of the most common adverse events following one and six week titration regimens.

Table 2. Comparison of Rates of Adverse Events in Patients Titrated to 10 mg/day Over 1 and 6 Weeks

	No titration		One-week titration	Six-week titration
Adverse Event	**Placebo (n=315)**	**5 mg/day (n=311)**	**10 mg/day (n=315)**	**10 mg/day (n=269)**
Nausea	6%	5%	19%	6%
Diarrhea	5%	8%	15%	9%
Insomnia	6%	6%	14%	6%
Fatigue	3%	4%	8%	3%
Vomiting	3%	3%	8%	5%
Muscle cramps	2%	6%	8%	3%
Anorexia	2%	3%	7%	3%

Adverse Events Reported in Controlled Trials The events cited reflect experience gained under closely monitored conditions of clinical trials in a highly selected patient population. In actual clinical practice or in other clinical trials, these frequency estimates may not apply, as the conditions of use, reporting behavior, and the kinds of patients treated may differ. Table 3 lists treatment emergent signs and symptoms that were reported in at least 2% of patients in placebo-controlled trials who received ARICEPT® and for which the rate of occurrence was greater for ARICEPT® assigned than placebo assigned patients. In general, adverse events occurred more frequently in female patients and with advancing age.

Table 3. Adverse Events Reported in Controlled Clinical Trials in at Least 2% of Patients Receiving ARICEPT® (donepezil HCl) and at a Higher Frequency than Placebo-treated Patients

Body System/Adverse Event	Placebo (n=355)	ARICEPT® (n=747)
Percent of Patients with any Adverse Event	**72**	**74**
Body as a Whole		
Headache	9	10
Pain, various locations	8	9
Accident	6	7
Fatigue	3	5
Cardiovascular System		
Syncope	1	2
Digestive System		
Nausea	6	11
Diarrhea	5	10
Vomiting	3	5
Anorexia	2	4
Hemic and Lymphatic System		
Ecchymosis	3	4
Metabolic and Nutritional Systems		
Weight Decrease	1	3
Musculoskeletal System		
Muscle Cramps	2	6
Arthritis	1	2
Nervous System		
Insomnia	6	9
Dizziness	6	8
Depression	<1	3
Abnormal Dreams	0	3
Somnolence	<1	2
Urogenital System		
Frequent Urination	1	2

Other Adverse Events Observed During Clinical Trials ARICEPT® has been administered to over 1700 individuals during clinical trials worldwide. Approximately 1200 of these patients have been treated for at least 3 months and more than 1000 patients have been treated for at least 6 months. Controlled and uncontrolled trials in the United States included approximately 900 patients. In regards to the highest dose of 10 mg/day, this population includes 650 patients treated for 3 months, 475 patients treated for 6 months and 116 patients treated for over 1 year. The range of patient exposure is from 1 to 1214 days. Treatment emergent signs and symptoms that occurred during 3 controlled clinical trials and two open-label trials in the United States were recorded as adverse events by the clinical investigators using terminology of their own choosing. To provide an overall estimate of the proportion of individuals having similar types of events, the events were grouped into a smaller number of standardized categories using a modified COSTART dictionary and event frequencies were calculated across all studies. These categories are used in the listing below. The frequencies represent the proportion of 900 patients from these trials who experienced that event while receiving ARICEPT®. All adverse events occurring at least twice are included, except for those already listed in Tables 2 or 3, COSTART terms too general to be informative, or events less likely to be drug caused. Events are classified by body system and listed using the following definitions: *frequent adverse events* — those occurring in at least 1/100 patients; *infrequent adverse events* — those occurring in 1/100 to 1/1000 patients. These adverse events are not necessarily related to ARICEPT® treatment and in most cases were observed at a similar frequency in placebo-treated patients in the controlled studies. No important additional adverse events were seen in studies conducted outside the United States. **Body as a Whole:** *Frequent:* influenza, chest pain, toothache; *Infrequent:* fever, edema face, periorbital edema, hernia hiatal, abscess, cellulitis, chills, generalized coldness, head fullness, listlessness. **Cardiovascular System:** *Frequent:* hypertension, vasodilation, atrial fibrillation, hot flashes, hypotension; *Infrequent:* angina pectoris, postural hypotension, myocardial infarction, AV block (first degree), congestive heart failure, arteritis, bradycardia, peripheral vascular disease, supraventricular tachycardia, deep vein thrombosis. **Digestive System:** *Frequent:* fecal incontinence, gastrointestinal bleeding, bloating, epigastric pain; *Infrequent:* eructation, gingivitis, increased appetite, flatulence, periodontal abscess, cholelithiasis, diverticulitis, drooling, dry mouth, fever sore, gastritis, irritable colon, tongue edema, epigastric distress, gastroenteritis, increased transaminases, hemorrhoids, ileus, increased thirst, jaundice, melena, polydipsia, duodenal ulcer, stomach ulcer. **Endocrine System:** *Infrequent:* diabetes mellitus, goiter. **Hemic and Lymphatic System:** *Infrequent:* anemia, thrombocythemia, thrombocytopenia, eosinophilia, erythrocytopenia. **Metabolic and Nutritional Disorders:** *Frequent:* dehydration; *Infrequent:* gout, hypokalemia, increased creatine kinase, hyperglycemia, weight increase, increased lactate dehydrogenase. **Musculoskeletal System:** *Frequent:* bone fracture; *Infrequent:* muscle weakness, muscle fasciculation. **Nervous System:** *Frequent:* delusions, tremor, irritability, paresthesia, aggression, vertigo, ataxia, increased libido, restlessness, abnormal crying, nervousness, aphasia; *Infrequent:* cerebrovascular accident, intracranial hemorrhage, transient ischemic attack, emotional lability, neuralgia, coldness (localized), muscle spasm, dysphoria, gait abnormality, hypertonia, hypokinesia, neurodermatitis, numbness (localized), paranoia, dysarthria, dysphasia, hostility, decreased libido, melancholia, emotional withdrawal, nystagmus, pacing. **Respiratory System:** *Frequent:* dyspnea, sore throat, bronchitis; *Infrequent:* epistaxis, post nasal drip, pneumonia, hyperventilation, pulmonary congestion, wheezing, hypoxia, pharyngitis, pleurisy, pulmonary collapse, sleep apnea, snoring. **Skin and Appendages:** *Frequent:* pruritus, diaphoresis, urticaria; *Infrequent:* dermatitis, erythema, skin discoloration, hyperkeratosis, alopecia, fungal dermatitis, herpes zoster, hirsutism, skin striae, night sweats, skin ulcer. **Special Senses:** *Frequent:* cataract, eye irritation, vision blurred; *Infrequent:* dry eyes, glaucoma, earache, tinnitus, blepharitis, decreased hearing, retinal hemorrhage, otitis externa, otitis media, bad taste, conjunctival hemorrhage, ear buzzing, motion sickness, spots before eyes. **Urogenital System:** *Frequent:* urinary incontinence, nocturia; *Infrequent:* dysuria, hematuria, urinary urgency, metrorrhagia, cystitis, enuresis, prostate hypertrophy, pyelonephritis, inability to empty bladder, breast fibroadenosis, fibrocystic breast, mastitis, pyuria, renal failure, vaginitis. **Postintroduction Reports** Voluntary reports of adverse events temporally associated with ARICEPT® that have been received since market introduction that are not listed above, and that there is inadequate data to determine the causal relationship with the drug include the following: abdominal pain, agitation, cholecystitis, confusion, convulsions, hallucinations, heart block (all types), hemolytic anemia, hepatitis, hyponatremia, pancreatitis, and rash. **OVERDOSAGE Because strategies for the management of overdose are continually evolving, it is advisable to contact a Poison Control Center to determine the latest recommendations for the management of an overdose of any drug.** As in any case of overdose, general supportive measures should be utilized. Overdosage with cholinesterase inhibitors can result in cholinergic crisis characterized by severe nausea, vomiting, salivation, sweating, bradycardia, hypotension, respiratory depression, collapse and convulsions. Increasing muscle weakness is a possibility and may result in death if respiratory muscles are involved. Tertiary anticholinergics such as atropine may be used as an antidote for ARICEPT® overdosage. Intravenous atropine sulfate titrated to effect is recommended: an initial dose of 1.0 to 2.0 mg IV with subsequent doses based upon clinical response. Atypical responses in blood pressure and heart rate have been reported with other cholinomimetics when co-administered with quaternary anticholinergics such as glycopyrrolate. It is not known whether ARICEPT® and/or its metabolites can be removed by dialysis (hemodialysis, peritoneal dialysis, or hemofiltration). Dose-related signs of toxicity in animals included reduced spontaneous movement, prone position, staggering gait, lacrimation, clonic convulsions, depressed respiration, salivation, miosis, tremors, fasciculation and lower body surface temperature.

Revised September 1999

Eisai Inc.
Teaneck, NJ 07666

Pfizer U.S. Pharmaceuticals
New York, NY 10017

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SMITHSONIAN HIGHLIGHTS

New at the Zoo

IS YOUR CHILD READY TO RUN THE ZOO?

The new *How Do You Zoo?* exhibition in the Visitor Center is being called an educational, interactive experience, but it's really just a great place to take children for a good old-fashioned game of make-believe. Here they can don animal keepers' uniforms and make morning rounds in a child-size "small mammal house," keeping track of and taking notes on six different species of animals. In an "animal hospital," young veterinarians, with stethoscopes and syringes, can care for plush animals on an examining table. There's research to be done over at the "keeper's office," and plastic foods are on hand for the daily feeding of the animals in the "commissary." *How Do You Zoo?* is open to scheduled school groups, kindergarten through 5th grades, Monday through Friday, and to the public on weekends, from 10 A.M. to 4 P.M. To schedule a school group, call 202-673-4955.

DAN NEUBERBER/COLLECTION OF THE ARTIST

Frances Hare celebrates African-American dance in her quilt on view at the Renwick.

SMITHSONIAN Website

WWW.SMITHSONIANMAG.SI.EDU

At the Magazine's homepage, click on "Events" to go to the calendar and view on-line versions of Smithsonian exhibitions and activities. This month our on-line gallery features selections from *India Through The Lens: Photography 1840-1911* (p. 52). To view works by SMITHSONIAN's acclaimed photographers go to the on-line Image Gallery. And visit "Kids' Castle," featuring games and activities for children.

Exhibitions and Events

NATIONAL MUSEUM OF AFRICAN ART

Chant Avedissian: A Contemporary Artist of Egypt (November 19 through February 19, 2001) A series of panels depicting current and historical images of political figures, divas, domestic animals and everyday objects by this preeminent artist.

Identity of the Sacred: Two Nigerian Shrine Figures (through April 2, 2001) Two different Nigerian societies are examined through these tutelary deities.

Audible Artworks: Selected African Musical Instruments (through April 8, 2001) Audio stations provide samplings from a selection of instruments.

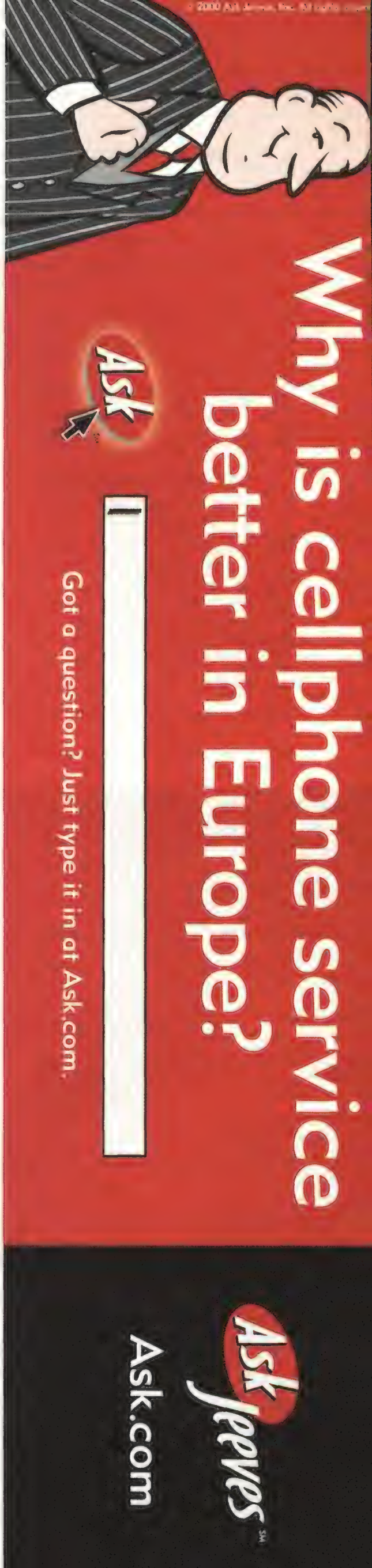
ARTS AND INDUSTRIES BUILDING

Santos: Substance & Soul (through March 31, 2001) Features about 40 Latin American devotional santos.

Organized by the Smithsonian Center for Materials Research and Education to explain the science of museum conservation.

DISCOVERY THEATER

Performances for the young and old, sponsored by the Smithsonian Associates. Call 202-357-1500 (voice or TTY) weekdays, 8 A.M.-4 P.M.



NATIONAL MUSEUM OF AMERICAN HISTORY

The American Presidency: A Glorious Burden (New permanent exhibition opening November 15) See page 74.
Fast Attacks and Boomers: Submarines in the Cold War (through April 2003) Graphics and interactives tell the story.
Freeze Frame: Eadweard Muybridge's Photography of Motion (through March 2001) Early efforts to document time through photographic analysis.

NATIONAL MUSEUM OF NATURAL HISTORY

Dresden Green Diamond (through January 10, 2001) This 41-carat diamond is on view in the Harry Winston Gallery next to the 45.52-carat Hope diamond.
Buccellati: Art in Gold, Silver and Gems (through February 25, 2001) More than 75 works from the House of Buccellati, the Italian jewelry and design firm.

This steamboat pipe, c. 1850, is on display at NMAI's Heye Center in New York City.

NATIONAL AIR AND SPACE MUSEUM

Special Hours: The museum opens at 9:30 A.M. daily, through December 31. Permanent exhibitions include *How Things Fly, Jet Aviation* and *Early Flight.*

HIRSHHORN MUSEUM AND SCULPTURE GARDEN

The Collection in Context: Horace Pippin's "Holy Mountain III" (through March 5, 2001) A Biblical scene painted by this self-taught African-American artist.
Wolfgang Laib: A Retrospective (through January 22, 2001) Surveys the work of this German artist.

RENWICK GALLERY, SMITHSONIAN AMERICAN ART MUSEUM

Amish Quilts from the Collection of Faith and Stephen Brown (through January 21, 2001) These textiles convey the spiritual values of the Amish faith.
Spirits of the Cloth: Contemporary Quilts by African American Artists (through January 21, 2001) Intricate fabric images, including Frances Hare's "Sixteen Feet of Dance" (p. 55).

ARTHUR M. SACKLER GALLERY

Persepolis: Documenting an Ancient Iranian Capital, 1923-1935 (December 3 through May 6, 2001) Archaeological

KATHERINE FOGDEN/NMAI COLLECTION

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materials, drawings, photographs, from the excavation of this Persian city.

GEORGE GUSTAV HEYE CENTER, NATIONAL MUSEUM OF THE AMERICAN INDIAN [NEW YORK CITY]

who stole the tee pee? (through January 21, 2001) Historical objects, such as the circa 1850 steamboat pipe (opposite), and contemporary artworks are featured to provide a context for the social, political and cultural changes that Native Americans have experienced since 1900.

COOPER-HEWITT, NATIONAL DESIGN MUSEUM [NEW YORK CITY]

Masterpieces from the Vitra Design Museum: Furnishing the Modern Era (through February 4, 2001) Works by Breuer, Le Corbusier and Wright. *The Opulent Eye of Alexander Girard* (through March 18, 2001) A retrospective of graphics, textiles, interiors and furnishings by this mid-20th-century designer and architect who helped define the "look" of the 1960s.

CLOSED FOR RENOVATIONS

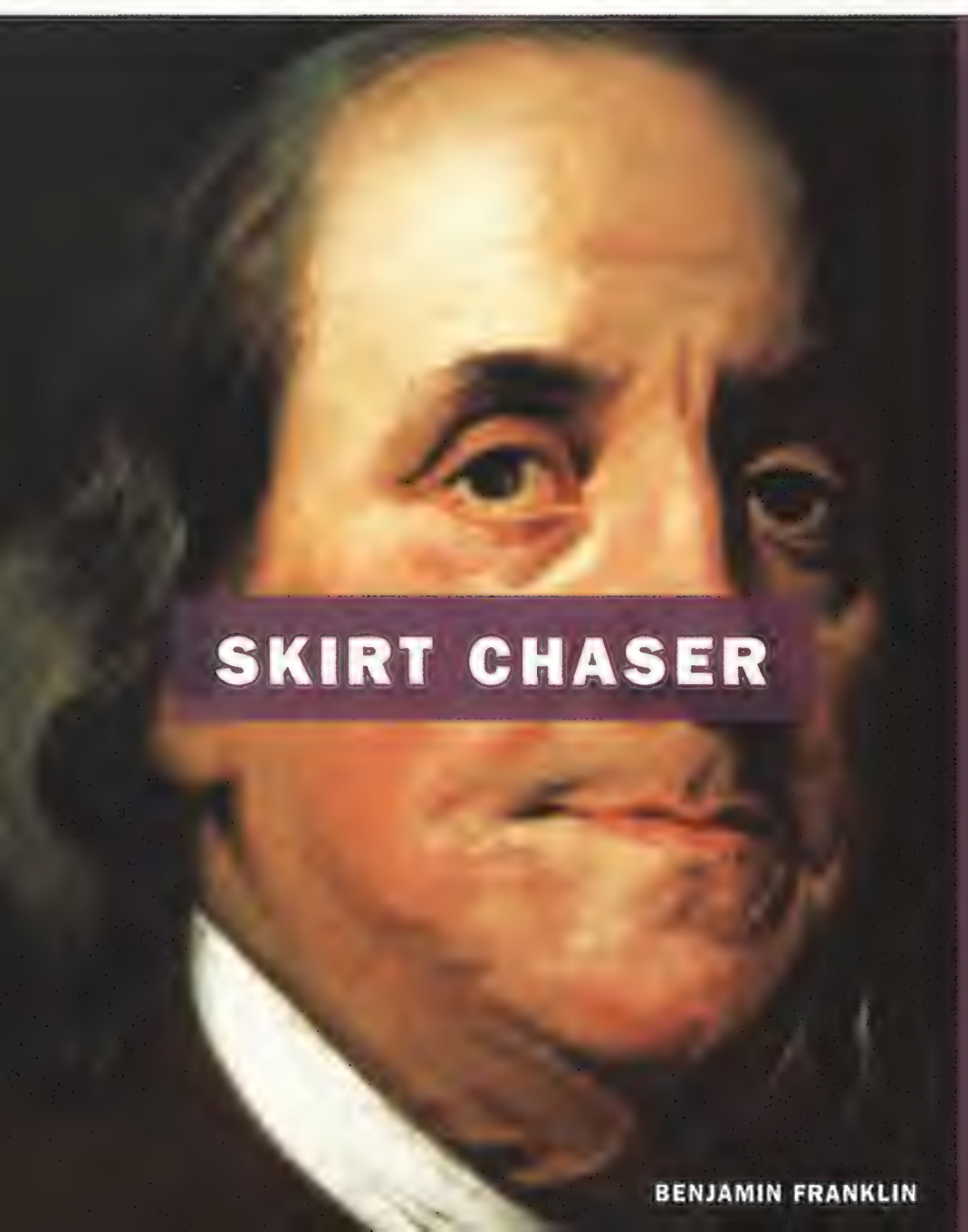
The Smithsonian American Art Museum and the National Portrait Gallery are closed. The Anacostia Museum Gallery will open next summer.

Planning a Smithsonian Visit?

To receive a free Associates planning packet, write to Smithsonian Information, Smithsonian Institution, Washington, D.C. 20560-0010, or send your request via e-mail to info@info.si.edu, or call 202-357-2700 (voice) or 202-357-1729 (TTY), 9 A.M.-5 P.M., Monday-Friday; 10 A.M.-4 P.M., Saturday-Sunday, or visit www.si.edu. Note: Museums are generally open 10 A.M.-5:30 P.M. daily, except December 25. Parking is limited; Metrorail is convenient to most museums.

THE CASTLE—INFORMATION CENTER

Upon arrival make your first stop the Castle's Smithsonian Information Center. At the Associates Reception Desk, open 9 A.M.-4 P.M. daily, learn what's new at the Smithsonian and about other area attractions. Receive special Associates materials, hear about your discount privileges and register for a Sunday morning "Behind-the-Scenes" member's tour of the Castle.



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Let It Shine: Stories of Black Women Freedom Fighters by Andrea Davis Pinkney, illustrated by Stephen Alcorn (above); *Sleds on Boston Common* by Louise Borden, illustrated by Robert Andrew Parker (right); *Clarence Goes Out West and Meets a Purple Horse* written and illustrated by Jean Ekman Adams (below)

BY KATHLEEN BURKE

SMITHSONIAN's Notable Books for Children, 2000

WHEN *ANNE OF GREEN GABLES*, A FIRST novel by the Canadian writer L. M. Montgomery, appeared in 1908, readers were extravagant in their praise. Montgomery's heroine, averred one admirer, represents the "dearest, and most lovable child in fiction since the immortal Alice." Montgomery's correspondent, in this case, was surely a fellow who could be depended upon to spot a yarn with staying power: the adulatory appraisal was penned by Mark Twain.

In fact, *Anne* very nearly had remained unpublished. Lucy Maud Montgomery, stung by a series of rejections, had packed away the manuscript. Her creation languished for more than a year, until the 33-year-old author, engaged in demonic housecleaning one afternoon, retrieved a box from the closet and dispatched the draft to yet one more publisher. Montgomery went

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A series of serendipitous misunderstandings has brought them Anne, who will transform their lives.

on to write seven more titles in the *Anne* series, carrying her character into middle age; the final volume was published in 1939.

For decades, readers the world over (the book has been translated into 17 languages) have found themselves entranced from the moment they spy Anne Shirley, an 11-year-old orphan girl, at a deserted country train station, awaiting a new life with the couple who has agreed to adopt her. We first glimpse her, awkward and alone, "garbed in a very short, very tight, very ugly dress of yellowish gray wincey. She wore a faded brown sailor hat and beneath the hat, extending down her back, were two braids of very thick, decidedly red hair. Her face was small, white and thin, also much freckled. . . . "

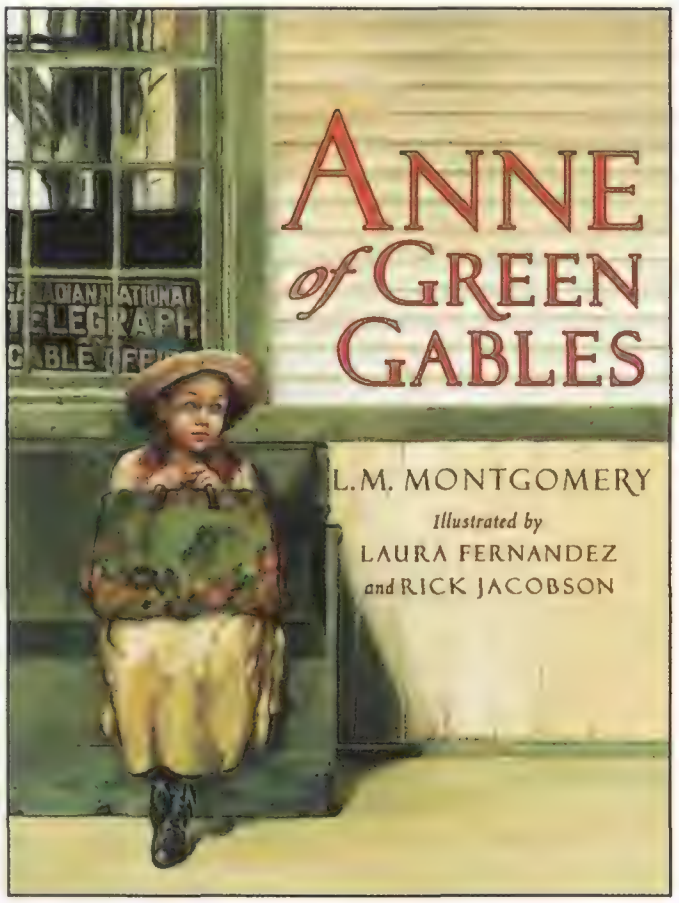
The difficulty, we soon learn, is that her would-be benefactors had not expected the arrival of a girl. Matthew Cuthbert and his sister, Marilla, edging into their 60s and needing a helping hand on their small farm, had applied for a boy. A series of serendipitous misunderstandings has brought them Anne, the girl who will transform their lives as she finds the home she has longed for.

This season, aficionados of the auburn-tressed waif will find a new edition of *Anne of Green Gables* (Tundra Press, Toronto, Ontario, $24.95), lavishly illustrated with oil paintings from Laura Fernandez and Rick Jacobson. The artists, who are husband and wife, labored for more than two years on the project.

Additionally, the third in the series of film versions of the novels, all splendid adaptations from the Sullivan Group, a Canadian production company, aired this summer on PBS. ("Anne of Green Gables: The Continuing Story" now is available on videocassette from PBS, $35 for two tapes.)

Although Montgomery denied that the *Anne* novels were an autobiographical enterprise, many elements of the author's life have been transmuted into the novels. Montgomery's own mother died when she was 2 years old; her father was present only rarely after that tragedy. She was raised in a tall white farmhouse, the original Green Gables, by grandparents on Prince Edward Island, the setting for the books.

The island, and its lost world of 19th- and early 20th-century rural



Canada, a realm of lush and fragrant apple orchards, one-room schoolhouses, afternoon tea, carriage travel on rutted roads, taciturn farmers, inquisitive neighbors and steadfast friends, lives on with the force and magic of Gene Stratton-Porter's Limberlost or Twain's Hannibal, Missouri.

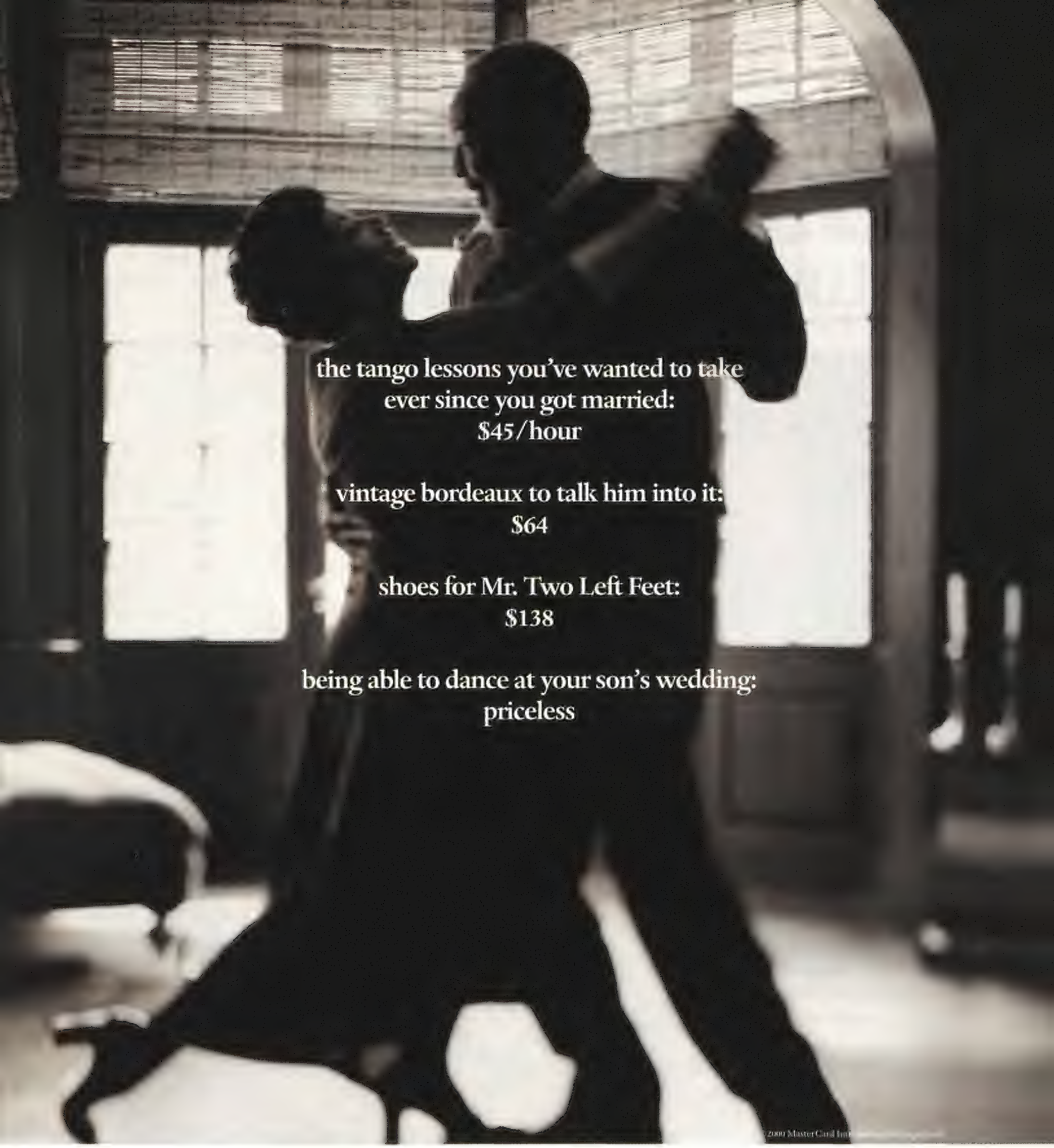
But it is Anne—mercurial, fiercely intelligent, wildly imaginative—who has won unshakable devotion from the outset. She is incurably hot-tempered and her readers have loved her for it. Other girls of her time and place, pestered in class by the cheeky Gilbert Blythe, may well have blushed or giggled. Not Anne, who stands her ground and cracks her slate over his head. (That, of course, is how Anne meets her soul mate. Anne's courtship and her marriage to Gilbert are story lines central to the books.)

Anne relies on compassion and intelligence as her touchstones; these traits will carry her out to the wider world. Her immersion in books and her yearning to set words on a page reflect her creator's abiding passions. A character created in an era when a college education was an unattainable accomplishment for most young women, Anne, now the self-possessed Miss Shirley in *Anne of the Island*, sets off for Queen's College with our blessing. Her pioneering reliance on the life of the mind, and her unswerving determination to do what is right, no matter the cost, have made of her a companion and friend for nearly a century.

Kindred spirits, too, inhabit the pages of this year's children's books. In these pages, we find compatriots imaginary—a boy who, in 1774, faces down an occupying army's commanding general in Boston; a kindly cowboy who adopts an orphan and lights out for the territories; a teacher in Alaska who changes forever the lives of the pupils in her one-room schoolhouse. We also make the acquaintance of real-life, and heroic, figures—a mother and daughter who survived World War II, living in exile from Leningrad on the Russian steppe; fugitive slaves who followed the North Star to freedom.

As always, please note that age categories are quite arbitrary: consult the temperament and predilections of the individual child.

The following titles are available in the Museum Shop at the Smithsonian's Arts & Industries Building, or can be ordered by calling (202) 357-1368, from 10 A.M. to 5 P.M., seven days a week.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For the Youngest Readers [Ages 1-6]

BABY STEPS written and illustrated by Peter McCarty (Henry Holt, $16) A month-by-month chronicle of one child's first year is a tender rendition of the author's passage into parenthood with his daughter, Suki.

The Kingfisher Book of Fairy Tales, retold by Vivian French, illustrated by Peter Malone

LITTLE PUPPY, LITTLE LAMB, LITTLE CALF written and illustrated by Kim Lewis (Candlewick, $9.99 each) Lewis, who has created a series of outstanding picture stories set on the Northumbrian farm where she lives, returns to the northcountry in a trio of titles.

LULU'S BUSY DAY and **HAPPY BIRTHDAY, LULU!** written and illustrated by Caroline Uff (Walker, $14.95 each) Building towers of blocks, sharing slices of cake: a toddler's diversions, celebrated in a duo of perfect first picture books.

CIRCUS FAMILY DOG by Andrew Clements, illustrated by Sue Truesdell (Clarion, $15) Who says a geezerly pooch can't learn new tricks? Ol' Grumps surprises everyone in a droll take on life under the big top.

MR. BEAR'S VACATION and **MR. BEAR TO THE RESCUE** written and illustrated by Debi Gliori (Orchard/Grolier, $15.95 each) No child's bookshelf is complete without Gliori's blissfully cozy tales of Mr. Bear. Her shaggy hero returns in two new offerings.

FIRST WORD BOOK illustrated by Mandy Stanley (Kingfisher, $12.95) A feast of everyday objects, kite to starfish, pineapple to toothbrush, add up to an appealing guide to reading readiness and beginning reading.

MAX written and illustrated by Bob Graham (Candlewick, $15.99) A kindergartner and quiet soul, Max hesitates to follow in the wing flaps of his high-flying, superhero parents—until someone needs his help. Graham's books, grounded in family affection, enrich children's lives and our own.

SOPHIE AND THE NEW BABY by Laurence Anholt, illustrated by Catherine Anholt (Albert Whitman, Morton Grove, Illinois, $15.95) When a sibling arrives, everything changes; the Anholts delineate this momentous event in a big sister's life with sensitivity and reassurance.

HARRY'S HOME by Laurence Anholt, illustrated by Catherine Anholt (Farrar Straus Giroux, $16) Another winning production from the British writer-illustrator team: a city child, spending a week at his grandfather's farmstead, embraces green pastures and the untrammeled happiness of homecoming.

MY FIRST GARDEN written and illustrated by Tomek Bogacki (Farrar Straus Giroux, $16) The author's dreamy evocation of his early years in Eastern Europe, in a house "on the bank of a river," re-creates a realm where village, field and forest converge in a verdant, forgiving world.

TOWN HOUSE MOUSE and **COUNTRY MOUSE COTTAGE: HOW WE LIVED ONE HUNDRED YEARS AGO** written and illustrated by Nigel Brooks and Abigail Horner (Walker, $15.95 each) Into a universe of parlor maids and chimney sweeps, kitchen gardens and one-room schoolhouses: this cunningly detailed glimpse of a mouse family's day-to-day existence is a simulacrum of domestic life, c. 1900.

CLARENCE GOES OUT WEST AND MEETS A PURPLE HORSE written and illustrated by Jean Ekman Adams (Rising Moon, Flagstaff, Arizona, $15.95) One citified pig partners up with a pony who plays cards and line dances. Friendship, the porcine hero discovers, can flourish in the most arid terrain.

WOMBAT GOES WALKABOUT by Michael Morpurgo, illustrated by Christian Birmingham (Candlewick, $16.99) A furry rodent earns the admiration of his companions, kangaroo to kookaburra, in a winsome trek into the Australian bush. Birmingham's paintings are stunning.

THE JAZZ FLY written and performed by Matthew Gollub, illustrated by Karen Hanke (Tortuga Press, Santa Rosa, California, $17.95, includes CD) The art of improvisation, exuberantly explicated, introduces the American musical form.

A GARDENER'S ALPHABET written and illustrated by Mary Azarian (Houghton Mifflin, $16) Arbor to zucchini, the Caldecott medalist enumerates the allure of fresh-turned soil and beckoning seed catalogs.

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Basho and the Fox by Tim Myers, illustrated by Oki S. Han

YOUNG DISCOVERERS ENCYCLOPEDIA OF FACTS AND EXPERIMENTS (Kingfisher, $15.95) A trove of information and hands-on projects, this innovative invitation to physics, chemistry, biology and more will nourish aspiring scientists.

BUTTONS written and illustrated by Brock Cole (Farrar Straus Giroux, $16) One pair of burst britches sets in motion a fairy tale, suffused with antique charm and contemporary verve.

YARD SALE! written and illustrated by Mitra Modarressi (DK Ink, $15.95) When Mr. Flotsam decides to clear out his basement, his neighbors cart home castoffs invested with strange and delicious powers. Flying rugs, and typewriters clacking out their own best-sellers, set the stage for escapades that beguile an entire town.

BONAPARTE by Marsha Wilson Chall, illustrated by Wendy Anderson Halperin (DK Ink, $16.95) *Incroyable!* What's a dog to do when his young master is sent to boarding school? Track that child down, of course, which is why Bonaparte, one tireless canine, happens to be prowling the streets of Paris. Utterly, well, fetching.

DRAWING LESSONS FROM A BEAR written and illustrated by David McPhail (Little, Brown, $14.95) For any child who would "rather spend time drawing than doing anything else," McPhail's ursine alter ego conveys the joys of life as an artist.

MONK CAMPS OUT written and illustrated by Emily Arnold McCully (Scholastic, $15.95) A gentle comedy of errors finds one mouse family relinquishing a good night's sleep in a friendly nod to backyard tenting.

MY FIRST OXFORD BOOK OF STORIES by Geraldine McCaughrean, illustrated by Ruby Green (Oxford University Press, $19.95) A dozen traditional favorites, from "The Bremen Town Musicians" to "The Little Red Hen," lovingly illustrated and retold liltingly.

MADLENKA written and illustrated by Peter Sís (Farrar Straus Giroux, $17) The author applies his genius to a neighborhood in New York City, tracing a young girl's circuit around her block. She will find, in the familiar faces of her urban villagers, the wider world.

ROBERTO: THE INSECT ARCHITECT written and illustrated by Nina Laden (Chronicle, $15.95) A termite who wants to design instead of decimate? Anything goes in the offbeat world according to Laden, who also brought us *When Pigasso Met Mootisse*.

WHERE'S WALLACE? written and illustrated by Hilary Knight (Simon & Schuster, $17) When an errant orangutan vanishes into a series of tantalizing vistas, it's up to young sleuths to find him. The seek-and-find title, handsomely reissued, first appeared in 1964.

WHAT'S IN THE TIDE POOL? and **WHAT'S IN THE MEADOW?** written and illustrated by Anne Hunter (Houghton Mifflin, $4.95 each) These most recent titles in Hunter's series for the youngest naturalist bid us enter two intriguing ecosystems.

WHEN NIGHT TIME COMES NEAR written and illustrated by Judy Pedersen (Viking, $15.99) As the sun goes down "and your house turns to gold and the cat begins to meeeow, it's time to go in." At last, a serene successor to *Good Night Moon*.

For Middle Readers [Ages 6-10]

BASHO AND THE FOX by Tim Myers, illustrated by Oki S. Han (Marshall Cavendish, Tarrytown, New York, $15.95) A wry and perceptive meditation on creativity and its sources lies at the heart of this nuanced portrait of 17th-century Japan's great poet, whose mastery of the form of haiku remains unsurpassed.

THE LIBRARY OF CONGRESS: AN ARCHITECTURAL ALPHABET by the editors of the Library of Congress Publishing Office; foreword by James H. Billington (Pomegranate, San Francisco, California, $17.95) This armchair excursion into the province of balustrade and pilaster, mosaic and quoin, offers an inventive introduction to

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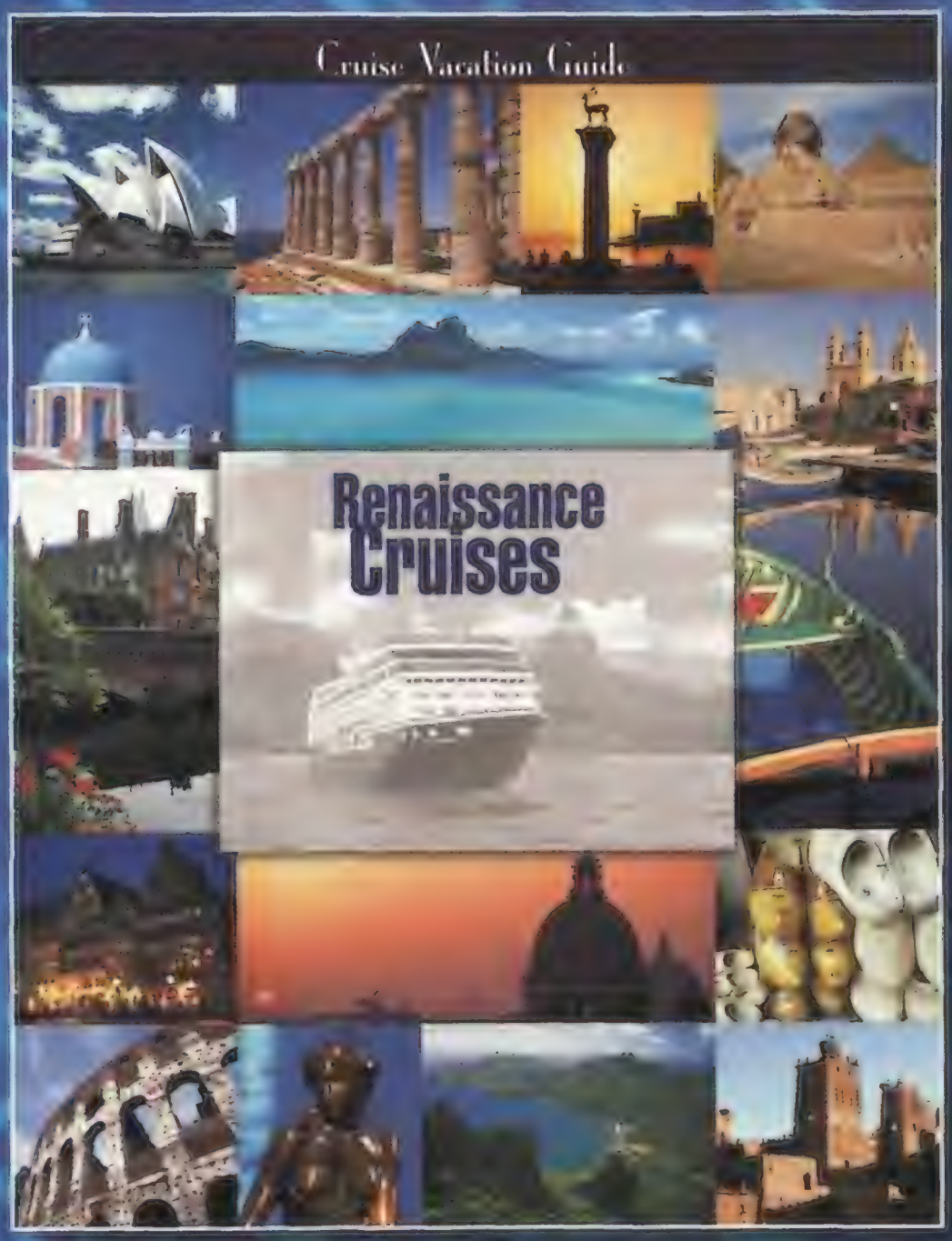

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BLANCA'S FEATHER by Antonio Hernández Madrigal, illustrated by Gerardo Suzán (Rising Moon, Flagstaff, Arizona, $15.95) On the eve of the yearly blessing of the animals, a girl searches for her pet hen. Poetic text and bold paintings celebrate the sun-washed world of rural Mexico.

SLEDS ON BOSTON COMMON by Louise Borden, illustrated by Robert Andrew Parker (Simon & Schuster, $17) Setting her tale in the winter of 1774, the author has transfigured adroitly a footnote from colonial history. The result is a memorable depiction of a country on the eve of revolution.

GROWING SEASONS by Elsie Lee Splear, illustrated by Ken Stark (Putnam's, $15.99); ***ONCE UPON A FARM*** written and illustrated by Bob Artley (Pelican, Gretna, Louisiana, $21.95) As our family farms disappear at a lamentable rate, these two accounts pay tribute to a vanishing American landscape. Splear grew up in rural northeastern Illinois in the early 1900s. Artley spent his childhood on the family farm in Hampton, Iowa.

MIDNIGHT MATH: TWELVE TERRIFIC MATH GAMES by Peter Ledwon, illustrated by Marilyn Mets (Holiday House, $15.95) Kids engaged by these exercises, based on dice, playing cards and other household items, may not even realize they're brushing up on subtraction, multiplication and more.

THE JUMBO BOOK OF GARDENING by Karyn Morris, illustrated by Jane Kurisu (Kids Can Press, Niagara Falls, New York, $14.95) For green thumbs, the ultimate primer contains practical advice and spans subjects from native plant conservation to creation of bird and butterfly habitats.

An Algonquian Year **written and illustrated by Michael McCurdy**

MAMMALABILIA written and illustrated by Douglas Florian (Harcourt, $16) Elephant and ibex and fox bound off the pages, buoyed by antic verse and lissome watercolors.

TROUBLE ON THUNDER MOUNTAIN by Russell Hoban, illustrated by Quentin Blake (Orchard/Grolier, $14.95) A fiendishly funny account of the O'Sauruses, a dino clan who take matters into their own claws when the Megafright International corporation threatens their peaceable redoubt.

ANCIENT GREECE: DAILY LIFE; GREEK THEATRE; THE ORIGINAL OLYMPICS by Stewart Ross and ***GODS AND GODDESSES*** by John Malam (Peter Bedrick, New York, New York, $18.95) A series of titles, chockablock with photographs and maps, details the infinite riches of the classical legacy.

THE UPSIDE DOWN BOY; EL NINO DE CABEZA by Juan Felipe Herrera, illustrated by Elizabeth Gómez (Children's Book Press, San Francisco, California, $15.95) The distinguished poet summons up memories of the year his migrant family settled into a "tiny pink house" with "chickens in the yard" and Herrera, at age 8, started school and began to find his own voice.

THE SECOND ESCAPE OF ARTHUR COOPER by Cynthia M. Stowe (Marshall Cavendish, $14.95) Rooted in a historical event—the rescue of an African-American family on Nantucket from marauding slave catchers in 1822—this novel conjures up the early 19th-century world of that harmonious island and its close-knit Quaker community.

GIRLS THINK OF EVERYTHING: STORIES OF INGENIOUS INVENTIONS BY WOMEN by Catherine Thimmesh, illustrated by Melissa Sweet (Houghton Mifflin, $16) Innovations such as Anna Connelly's fire escape (1887) and Martina Kempf's voice-controlled wheelchair (1982) have contributed to humanity's common good. This spirited foray into women's history recounts little-known tales of persistence and problem solving.

THE YEAR OF MISS AGNES by Kirkpatrick Hill (Simon & Schuster, $16) In Alaska in 1948, into the lives of children in an isolated Athabascan village arrives an extraordinary teacher. Soon, she transmogrifies her classroom into a

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sphere of Greek myths and Italian opera, time lines and youngsters writing their own life stories and valuing their own culture.

THE SECRET LIFE OF FISHES: FROM ANGELS TO ZEBRAS ON THE CORAL REEF written and illustrated by Helen Buttfield (Abrams, $19.95) Watercolors depicting more than 250 varieties of fishes, and informative entries, constitute a paean to an exotic, imperiled underwater world. The outstanding natural history title of the year.

HERE COMES PONTUS! by Ann-Sofie Jeppson, illustrated by Catarina Kruusval (R&S Books/Farrar Straus Giroux, $14) This account of one spunky pony's first season with a new family is also a sketch of life on a farm in Sweden.

KIDTOPIA: 'ROUND THE COUNTRY AND BACK THROUGH TIME IN 60 PROJECTS by Roberta Gould (Tricycle, Berkeley, California, $13.95) "This book," explains the author, "is a time machine." Inside these pages, children can learn how to make candles, go berrying and build a hobbyhorse, taking in hands-on history along the way.

AN ALGONQUIAN YEAR written and illustrated by Michael McCurdy (Houghton Mifflin, $15) Native American peoples hunted, foraged and cultivated crops, living according to ancient cycles of sustenance and survival. Exquisite scratchboard images accompany tableaus of the seasons unfolding for tribes along the Eastern Seaboard.

RADIO RESCUE written and illustrated by Lynne Barasch (Farrar Straus Giroux, $16) The author's father, whose experiences underlie this story, was a 10-year-old ham radio operator when he picked up a signal from a family stranded by rising waters, during a hurricane on Florida's Key Largo in the 1920s. From his apartment on New York's West Side, he used his mastery of Morse code to save lives.

Drawing Lessons from a Bear **written and illustrated by David McPhail**

WHEN MACK CAME BACK by Brad Strickland (Dial/Penguin, $15.99) In 1943, ten-year-old Maury rescues his older brother's gravely injured dog, Mack, from the woods surrounding their small Georgia farm. War shadows the days of this bookish boy and his family, who await news from the front, where the elder son is fighting.

THE KINGFISHER BOOK OF FAIRY TALES, retold by Vivian French, illustrated by Peter Malone (Kingfisher, $19.95) A ravishing recasting of "Hansel and Gretel," "Rumpelstiltskin" and more, illustrated with surpassing grace, to be treasured across the years.

DOGS HAVE THE STRANGEST FRIENDS & OTHER TRUE STORIES OF ANIMAL FEELINGS by Jeffrey Moussaieff Masson, illustrated by Shirley Felts (Dutton, $19.99) In encounters with a grizzly bear that shares food with a starving kitten, or an elephant calf separated from its mother and adopted by another herd, we find a window on our own connection with creatures great and small.

For Older Readers [Ages 10 and up]

THE AMBER SPYGLASS by Philip Pullman (Knopf, $19.95) The concluding volume in the masterful *His Dark Materials* trilogy hurtles Lyra Belacqua and her companion, Will Parry, children thirsting for truth, once again into worlds within worlds. Sounding the depths of innocence and experience, love and loyalty, good and evil, this title confirms Pullman's inclusion in the company of C. S. Lewis and Tolkien.

STICK AND WHITTLE by Sid Hite (Scholastic, $16.95) When a Civil War veteran meets up with a wandering orphan on the north Texas prairie, they forge a friendship that turns both their lives around. Hite reinvents the cowpoke novel to create a magical amalgam of tall tale, comedy, romance and adventure.

LET IT SHINE: STORIES OF BLACK WOMEN FREEDOM FIGHTERS by Andrea Davis Pinkney, illustrated by Stephen Alcorn (Harcourt, $20) Legendary figures, from Sojourner Truth to Rosa Parks, and heroines lesser-known, inhabit the pages of this absorbing history. Alcorn's allegorical portraits are extraordinary.

MIRACLE'S BOYS by Jacqueline Woodson (Putnam's, $15.99) Postponing plans for college, a young man takes on the care of his two brothers after their parents' deaths. This quietly accomplished novel, set against a backdrop of violence and gangs on the streets of New York, arrays the force of family in the face of great odds.

SMITH and ***BLACK JACK*** by Leon Garfield (Farrar Straus Giroux, $18 each) The reissue of two novels, published in the 1960s, introduces Garfield's powerful voice to a new generation. His soaring, suspenseful stories, set in Victorian London's underworld, are at once heartening, grave, luminous, comic.

MY SEASON WITH PENGUINS: AN ANTARCTIC JOURNAL written and illustrated by Sophie Webb (Houghton Mifflin, $15) The author, who is also a

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biologist and an ornithological illustrator, traveled with a National Science Foundation-sponsored expedition studying Adélie penguins. Webb documents the intensity and rewards of fieldwork in one of the earth's remaining truly wild places.

SHAKESPEARE'S SCRIBE by Gary Blackwood (Dutton, $15.99) The sequel to *The Shakespeare Stealer* renews our acquaintance with young Widge, who earns his keep by laboring late into the night—taking dictation for the injured playwright, Will, who has suffered a broken arm.

DREAM FREEDOM by Sonia Levitin (Harcourt, $17) In Sudan, slavery remains a way of life. Out of this reality, the author has constructed, deftly, a fictional odyssey that takes us into Africa at war. She also carries us into the lives of American children who, from their classroom, join a campaign to free some of the tens of thousands of Dinka and Nuba peoples consigned to bondage.

THE KINGFISHER SCIENCE ENCYCLOPEDIA (Kingfisher, $39.95) Surveying the universe of current research, this outstanding overview is an indispensable reference work.

THROUGH THE BURNING STEPPE: A WARTIME MEMOIR by Elena Kozhina, translated by Vadim Mahmoudov (Riverhead/Penguin Putnam, $21.95) It is difficult to convey the homage due this magnificent book. In 1941 the author, then 8 years old, along with her mother, grandmother and two siblings, was evacuated from Leningrad. Within months, only she and her mother survived. They lived for the duration of the war in a garden shed on the outskirts of a Cossack village, sustained by courage and the books her mother was able to borrow from a generous family.

THE BOOK OF THE LION by Michael Cadnum (Penguin/Putnam, $15.99) Set in 12th-century England and the strife-torn Middle East, this commanding tale sweeps us into the world of the Crusades, where small acts of kindness appear the more extraordinary in the midst of great brutality. Cadnum's peerless historical fiction rewards readers of any age.

A Gardener's Alphabet written and illustrated by Mary Azarian

BECAUSE OF WINN-DIXIE by Kate DiCamillo (Candlewick, $15.99) When 10-year-old India, settling into a new town, adopts a dog running amok in the supermarket, she names him after the place where their fates intersected. That rescue is repaid a thousandfold, as her canine companion lopes at her side, helping effect introductions to the openhearted folks of Naomi, Florida.

NIGHT FLYING by Rita Murphy (Delacorte, $14.95) Georgia Hansen, about to turn 16, can fly. This unearthly ability, handed down over generations to women in her family, is a source of freedom and a tie that binds. Murphy's novel is centered on the quest to make one's way in the world.

FRANK O. GEHRY: OUTSIDE IN by Jan Greenberg and Sandra Jordan (DK Ink, $19.95) A rare opportunity to watch a genius at work, this biography of the iconoclastic architect also holds out hope for any child who marches to a different drummer.

SEA SOUP: ZOOPLANKTON by Mary M. Cerullo, photographed by Bill Curtsinger (Tilbury House, Gardiner, Maine, $14.95) The invisible world that underlies our living ocean, admirably elucidated. Also, the **SEA SOUP TEACHER'S GUIDE** by Betsy T. Stevens, illustrated by Rosemary Giebfried ($9.95), is available for classroom use.

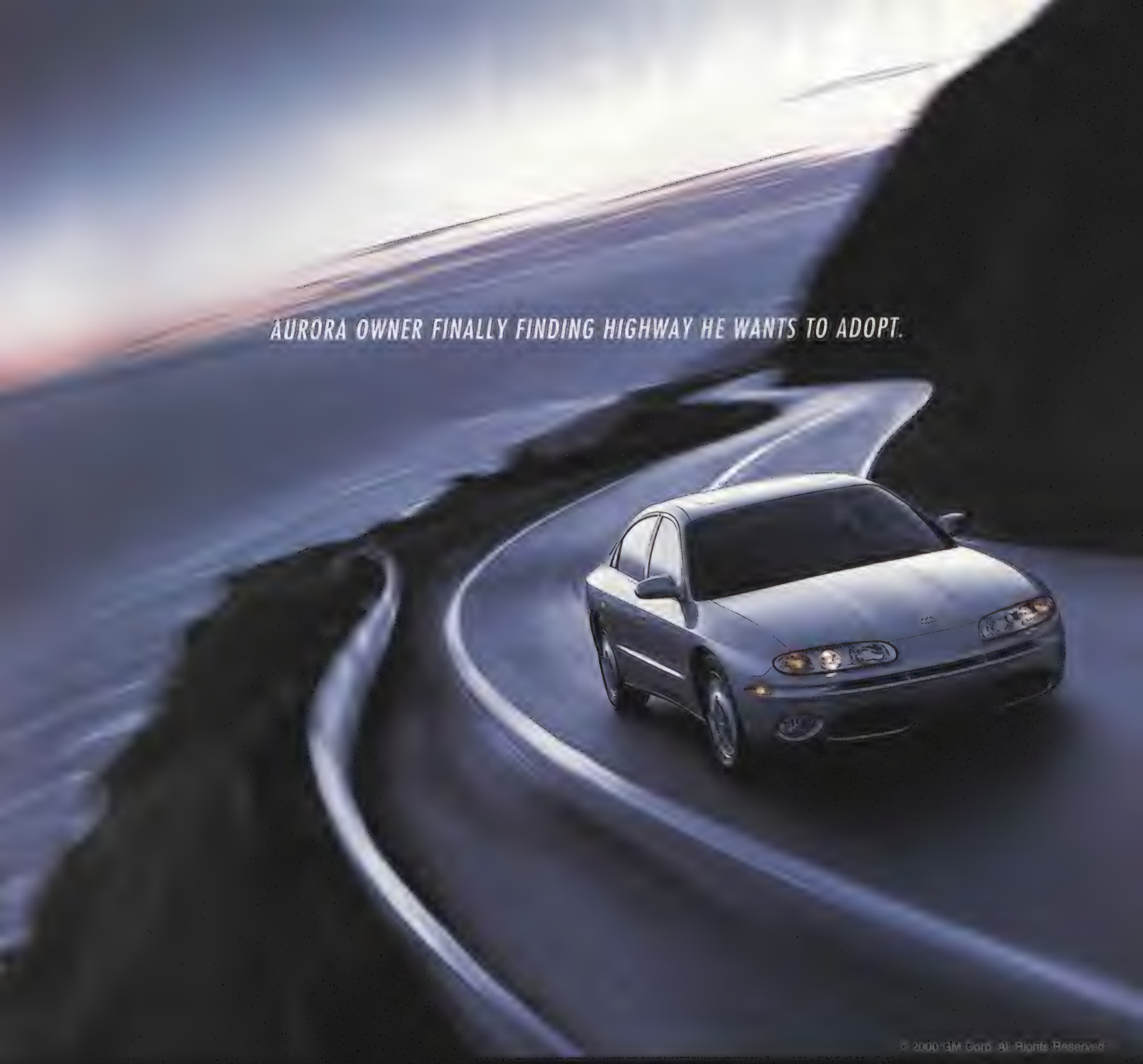
SUNWING by Kenneth Oppel (Simon & Schuster, $17) This seamless fantasy resumes the saga of Shade, a young bat and reluctant hero in search of his father. Readers who rocketed through *Silverwing* will find this much-awaited sequel deeply satisfying.

THE BIG SIX by Arthur Ransome (David R. Godine, Jaffrey, New Hampshire, $14.95) The ninth volume in the beloved *Swallows and Amazons* series, reissued, is another chapter in the high-spirited nautical tales.

THE PUFFIN BOOK OF NONSENSE STORIES, selected and illustrated by Quentin Blake (Penguin/Trafalgar Square, North Pomfret, Vermont, $10.95, paper) A talking ax, a whale who shops at Harrods: absurdity abounding, from Edward Lear to Roald Dahl.

HOPE WAS HERE by Joan Bauer (Putnam's, $16.99) Whether she's whipping up butterscotch pie or split-pea soup, Aunt Addie, the guardian of 16-year-old Hope, is the world's best diner cook. When the pair show up for work at the Welcome Stairways eatery in a Wisconsin hamlet, they may have found the home that has eluded them.

BOUND FOR THE NORTH STAR: TRUE STORIES OF FUGITIVE SLAVES by Dennis Brindell Fradin (Clarion, $20) Fifty thousand slaves defied



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death to flee from the South to freedom. Fradin's reconstruction of those courageous, desperate journeys sheds light, harsh and redemptive, on who we are as a nation.

4 FANTASTIC NOVELS by Daniel Pinkwater, foreword by Scott Simon (Aladdin, $10) Really weird time travel, kids hot on the trail of Loch Ness monster wanna-bes—wacky, witty fiction from the master of the pixilated, collected in a new paperback edition.

ESPERANZA RISING by Pam Muñoz Ryan (Scholastic, $15.95) The author has drawn on the life of her grandmother, who worked as a child laborer harvesting the fields in California during the 1930s, to vivify an interlude in Depression-era America.

CASSIE LOVES BEETHOVEN by Alan Arkin (Hyperion, $16.99) A talking cow obsessed with performing "Für Elise"? A family that scrambles to grant her heart's desire? Somehow the author (star of stage and screen) inveigles us into suspending our disbelief.

DIGGING FOR BIRD-DINOSAURS: AN EXPEDITION TO MADAGASCAR written and photographed by Nic Bishop (Houghton Mifflin, $16) Paleontologist Cathy Forster, who specializes in the study of avian evolution, conceived her passion for dinosaurs when she was 3 years old. When photographer Bishop followed her into the field, he created a page-turning profile of scientists at work and a memorable portrait of rural Madagascar and its people.

OSCEOLA: MEMORIES OF A SHARECROPPER'S DAUGHTER, collected and edited by Alan Govenar, illustrated by Shane W. Evans (Hyperion, $15.99) For 15 years, the folklorist and filmmaker has recorded the life story of Osceola Mays, born in 1909. Her recollections, distilling the hardships of African-American families in segregated rural Texas, constitute a superb oral history.

TORN THREAD by Anne Isaacs (Scholastic, $15.95) In 1943, twelve-year-old Eva and her sister, taken from the Warsaw ghetto, are sent to a forced-labor textile mill in Czechoslovakia. The writer based her novel, an important addition to the literature of the Holocaust, on the experiences of her mother-in-law.

THE MILDENHALL TREASURE by Roald Dahl, illustrated by Ralph Steadman (Knopf, $22.95) On a wintry day in 1941, a Suffolk ploughman uncovered a hoard of Roman silver, the greatest treasure ever unearthed in Britain. This brooding tale of gullibility and greed was tailor-made for Dahl's talents when he first published the account in the *Saturday Evening Post* in 1946.

NORMAN ROCKWELL: STORYTELLER WITH A BRUSH by Beverly Gherman (Atheneum, $19.95) A life of the painter also carries us across the landscape of 20th-century America and into our fast-receding past.

LIFE: OUR CENTURY IN PICTURES FOR YOUNG PEOPLE, edited by Richard B. Stolley, adapted by Amy E. Sklansky (Little, Brown, $25.95) From *Life*'s matchless photographic archives, a visual history accompanied by eloquent essays from nine distinguished children's authors.

THE DAY THE RABBI DISAPPEARED: JEWISH HOLIDAY TALES OF MAGIC, retold by Howard Schwartz, illustrated by Monique Passicot (Viking, $15.99) Beneficent sorcery resides in these stories, culled from sources around the world and replete with shoes that fly to the Garden of Eden and a wanderer who is guided out of a snowstorm by the light of an enchanted menorah.

***Blanca's Feather* by Antonio Hernández Madrigal, illustrated by Gerardo Suzán**

HARRY POTTER AND THE GOBLET OF FIRE by J. K. Rowling (Scholastic, $25.95) Last but not least. There's a reason that legions of kids have stayed up into the night, polishing off, in a trice, this 734-page installment in the boy-wizard's adventures. By now, the cast of characters—Dumbledore, Hagrid, Ron, Hermione, the lot—have appropriated a well-earned place in our hearts.

Kathleen Burke will be reviewing children's titles on a regular basis for the new Website kidsbestbooks.com, arriving on-line soon.

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AN ELECTION YEAR EXHIBITION PROUDLY HAILS THE CHIEFS

Recollecting The Presidents

BACK IN THE OLD DAYS, WHEN THE POLITICAL conventions still chose the Presidential candidates, Smithsonian curator Herbert Collins would cruise the littered aisles and floors, alert for relics to take home to immortality in the Smithsonian's collections. Several generations of dedicated curators have gathered such objects for what is today the National Museum of American History's political history collection. Here reside mementos of the Presidents of the United States beginning with George Washington.

The Smithsonian's Presidential connection also includes the immensely popular collection of gowns of the First Ladies, many worn at inaugural balls, which have themselves often been held in Smithsonian buildings. And it was former President John Quincy Adams, elected to the House of Representatives after his single term in the White House, who played a leading role in the creation of the Smithsonian in 1846.

After the Smithsonian's own inauguration, people wasted little time bringing Presidential items to the Institution. But the accumulation of relics has not always been evenly spread across those who served. In the case of some Presidents, like Washington and Lincoln, the collections are strong. On the other hand, Chester A. Arthur's list includes a fishing reel, a cartoon and little else.

When the Smithsonian decided to honor the Presidency during the 2000 election year with "The American Presidency," a major exhibition at the National Museum of American History, planners studied the holdings to see what objects they could use to shape such a show. But this is the Smithsonian, after all, and museum exhibits and storerooms yielded a cornucopia of astonishingly varied Presidential artifacts. Meanwhile, the Smithsonian Institution Press weighed in with an impressive catalog also entitled *The American Presidency*, and a traveling exhibition from the collections of the National Portrait Gallery presented "Presidential Portraits."

So, long after this year's election is history, people will still be able to go to the Smithsonian and see the Real Stuff of the Presidents. "We came to realize that doing an exhibition on the American Presidency is a humbling experience," says Harry Rubenstein, who, with Spencer Crew and Lonnie Bunch, oversaw the preparation of the show, "but thanks to our rich collections, we have been able to offer a unique view of the office and the individuals who occupied it."

Future exhibitions at the museum will be much aided by a recent $80 million gift. The donation was made by California philanthropist Kenneth E. Behring. —*Alexis Doster*

Theodore Roosevelt (above the eagle banner) addresses onlookers at his 1905 inauguration.

Family tradition has it that **GEORGE WASHINGTON** (1789-97) used this brass reflector candelabrum when he wrote his farewell address to the nation, near the end of his second term in office. In the address, he warned future generations of Americans against the dangers of excessive partisanship and factionalism.

A very early example of campaign commemorative memorabilia features the second President, **JOHN ADAMS** (1797-1801), on an earthenware mug made in Great Britain. Adams' bid for office kicked off Presidential campaigns when he ran against Thomas Jefferson.

THOMAS JEFFERSON (1801-09) wrote the Declaration of Independence in 1776 on a portable lap desk. He continued to use the desk, which he had designed, throughout his life. In a note he left in it, he anticipated its future fame, for the role it played in the birth of the nation.

During the War of 1812, **JAMES MADISON** (1809-17) was forced to flee when British troops burned the White House. His wife, Dolley, rescued several national treasures. Workers found this charred wood from the conflagration during a Truman-era renovation.

In an era before spelling was standardized, even names of the Presidents might be rendered in various ways, as on a mug decorated with the United States seal and vines. It was made in England, c. 1820, for a **JAMES MONROE** (1817-25) campaign.

Former President **JOHN QUINCY ADAMS** (1825-29) served in the House of Representatives, where he argued in favor of the creation of the Smithsonian. He received an ivory cane from Julius Pratt & Company of Meriden, Connecticut, for his efforts toward the abolition of slavery.

An admirer gave to **ANDREW JACKSON** (1829-37), affectionately called "Old Hickory," a lady's comb depicting Jackson between the French hero of the American Revolutionary War, the Marquis de Lafayette, and George Washington. Jackson, a man of the West, came to the White House after renowned military victories.

MARTIN VAN BUREN's administration (1837-41) struck medals like this one to be presented to Native American leaders as symbols of peaceful relations between Indian nations and the U.S. government. Van Buren was held responsible for the Panic of 1837 and failed to win a second Presidential term.

A bandanna made for the 1840 election celebrates Gen. **WILLIAM HENRY HARRISON**'s (1841) victories at the battles of Tippecanoe in 1811 and the Thames in 1813. Harrison served the shortest term of any President—one month.

Elected as war hero William Henry Harrison's Vice President in the election of 1840 under the famous "Tippecanoe and Tyler Too!" slogan, **JOHN TYLER** (1841-45) was the first to inherit the Presidency, when Harrison died in the first year of his term.

The U.S. government was still so small during the administration of **JAMES K. POLK** (1845-49) that he sometimes used this ivory-handled letter seal when he answered White House correspondence himself after hours.

Known as "Old Rough and Ready," **ZACHARY TAYLOR** (1849-50) had been a major general and victor in several key battles of the Mexican War of 1846-48 before his Presidential inauguration in 1849. He was the first career Army officer to gain the White House.

Born in a log cabin in rural New York State, **MILLARD FILLMORE** (1850-53), Zachary Taylor's Vice President, rose to the Presidency when Taylor died in office. Fillmore ran in 1856 for the American Party, also called the Know Nothings, but was defeated.

Quickly written biographies of prominent political figures are nothing new. This slim volume illuminating the lives of New Hampshire lawyer, Congressman, Senator and general **FRANKLIN PIERCE** (1853-57) and his Vice Presidential candidate appeared in 1852.

During his retirement, **JAMES BUCHANAN** (1857-61) wrote the first published Presidential memoir, to justify the part he had played in the crisis that led to the Civil War.

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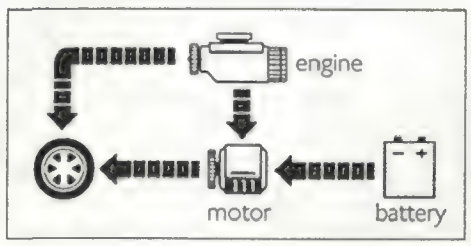

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Impeachment of President
ADMIT THE BEARER
APRIL 17TH 1868.

On the evening of April 14, 1865, at the Ford's Theatre production of *Our American Cousin*, starring Laura Keene, **ABRAHAM LINCOLN** (1861-65) was mortally wounded by an assassin. Just five days earlier, Confederate general Robert E. Lee had surrendered his army at Appomattox Court House, Virginia.

Succeeding to the Presidency upon the death of Abraham Lincoln, **ANDREW JOHNSON** (1865-69) was impeached by radical Republicans in the House of Representatives who were against his Reconstruction policy for the post-Civil War South. He was tried by the Senate and escaped removal from office by one vote.

Gen. (later President) **ULYSSES S. GRANT** (1869-77) signed the terms of surrender of Gen. Robert E. Lee's Confederate Army of Northern Virginia on this small table at Appomattox Court House, Virginia, April 9, 1865.

A plate bearing the "Woodcock" pattern was part of the White House State China dinner service during the term of **RUTHERFORD B. HAYES** (1877-81). The pattern was designed by Theodore Davis, and the plate was made by Haviland and Company.

After **JAMES A. GARFIELD** (1881) was shot by "disappointed office seeker" Charles J. Guiteau, the stricken President was taken by rail to a seaside cottage in New Jersey, where he later died. This spike was taken from the specially constructed railroad tracks along which his train traveled.

Advertising cards, such as this late 19th-century Sweet Home Soap card featuring **CHESTER A. ARTHUR** (1881-85), came with the purchase of the product and were themselves collectible.

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I worked hard to build a better PRACTICE.
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GROVER CLEVELAND (1885-89, 1893-97) served two terms as President—but he was the only one elected nonconsecutively. When not at his White House desk, he loved to fish, sometimes for trout, with these artificial flies.

In 1889, when the Presidential inauguration was held in March instead of January, as it is today, **BENJAMIN HARRISON** (1889-93) wore this double-breasted suit coat to his swearing-in ceremony. An economic depression cut off his later bid for reelection and returned Grover Cleveland to the White House.

This handwritten note, early in **WILLIAM MCKINLEY**'s Presidency (1897-1901), warning of an assassination threat, and his death at the hands of another assassin in 1901, transformed attitudes toward Presidential protection.

A lover of the outdoor life, hearty and active, **THEODORE ROOSEVELT** (1901-09) wore these fringed chaps as a gentleman rancher during the Dakota Territory cattle boom days of the mid-1880s. He lived up to his activist image throughout his Presidency.

On a tin plate commemorating their inauguration, portraits of **WILLIAM H. TAFT** (1909-13), left, and his Vice President, James S. Sherman, take center stage, surrounded by images of the standard-bearers of the Republican party. Taft later became the only President to serve as Chief Justice of the Supreme Court.

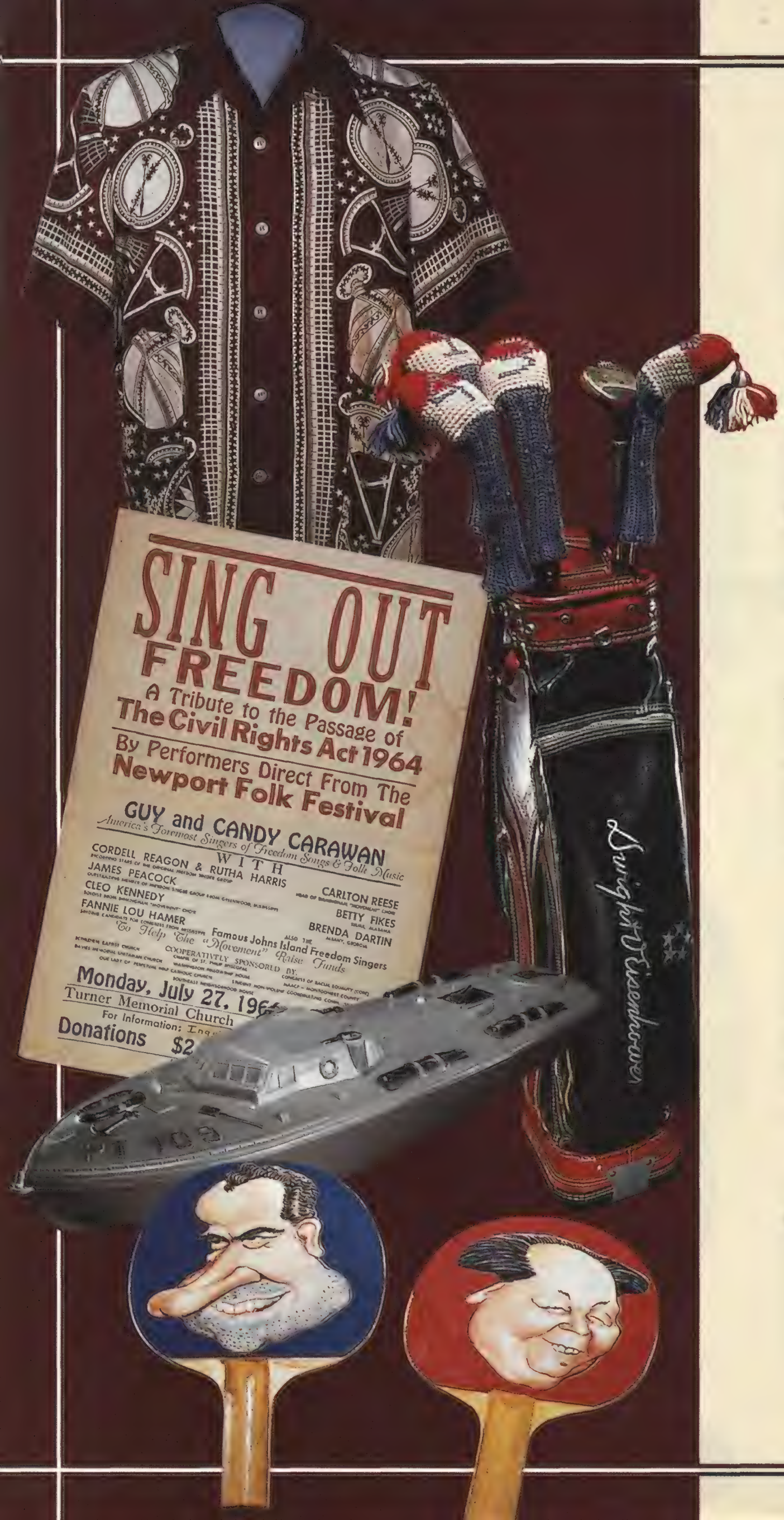
As **WOODROW WILSON** (1913-21) was sworn in for his first term, the United States was on the cusp of modernity. Carriages and other horse-drawn vehicles still outnumbered automobiles and trucks. Wilson would shepherd the nation through its World War I emergence as a great power.

WARREN G. HARDING (1921-23) slept in the White House elegantly clad in these silk pajamas. He died partway through his term, as news of the scandals that would devastate his administration began to surface.

"We need more of the office desk and less of the show window in politics," said **CALVIN COOLIDGE** (1923-29), who acceded to the Presidency upon the death of Warren G. Harding. A heart-shaped portrait on a star depicted Coolidge for the 1924 election.

A relic of the 1928 Presidential campaign, this breadboard championed **HERBERT HOOVER** (1929-33) as the candidate to sustain economic prosperity. Despite his efforts to contain the effects of the stock market crash of '29, he was widely blamed for the Great Depression.

FRANKLIN D. ROOSEVELT (1933-45) used this Columbia Broadcasting System microphone while delivering many of his famous "fireside chat" radio broadcasts that did much to boost national morale during such prolonged periods of crisis as the Great Depression and World War II.



To escape Washington, D.C.'s post-World War II political struggles and the stresses of the Cold War, **HARRY S. TRUMAN** (1945-53) sometimes vacationed at the "Little White House," in Key West, Florida, where he could relax in this casual shirt.

General of the free world's victorious armies in Europe in World War II, genial, popular **DWIGHT D. EISENHOWER** (1953-61) was later often pilloried by the White House press corps for his love of golf. Behind the scenes, "Ike" was a tough taskmaster.

JOHN F. KENNEDY's (1961-63) World War II adventures as a dashing young PT boat skipper excited the admiration of many Americans during his 1960 Presidential campaign. His assassination in 1963 shocked the nation—and the world.

"Sing Out Freedom!" exhorts a poster from 1964. Though he failed to unite the country behind his Vietnam War policy, **LYNDON B. JOHNSON** (1963-69) won lasting acclaim for his skillful political maneuvering in support of civil rights legislation.

These playful cartoon images of **RICHARD M. NIXON** (1969-74) and Chinese premier Mao Tse-tung acknowledged the "Ping-Pong" diplomacy by which the two leaders eased the longstanding hostility between their nations.

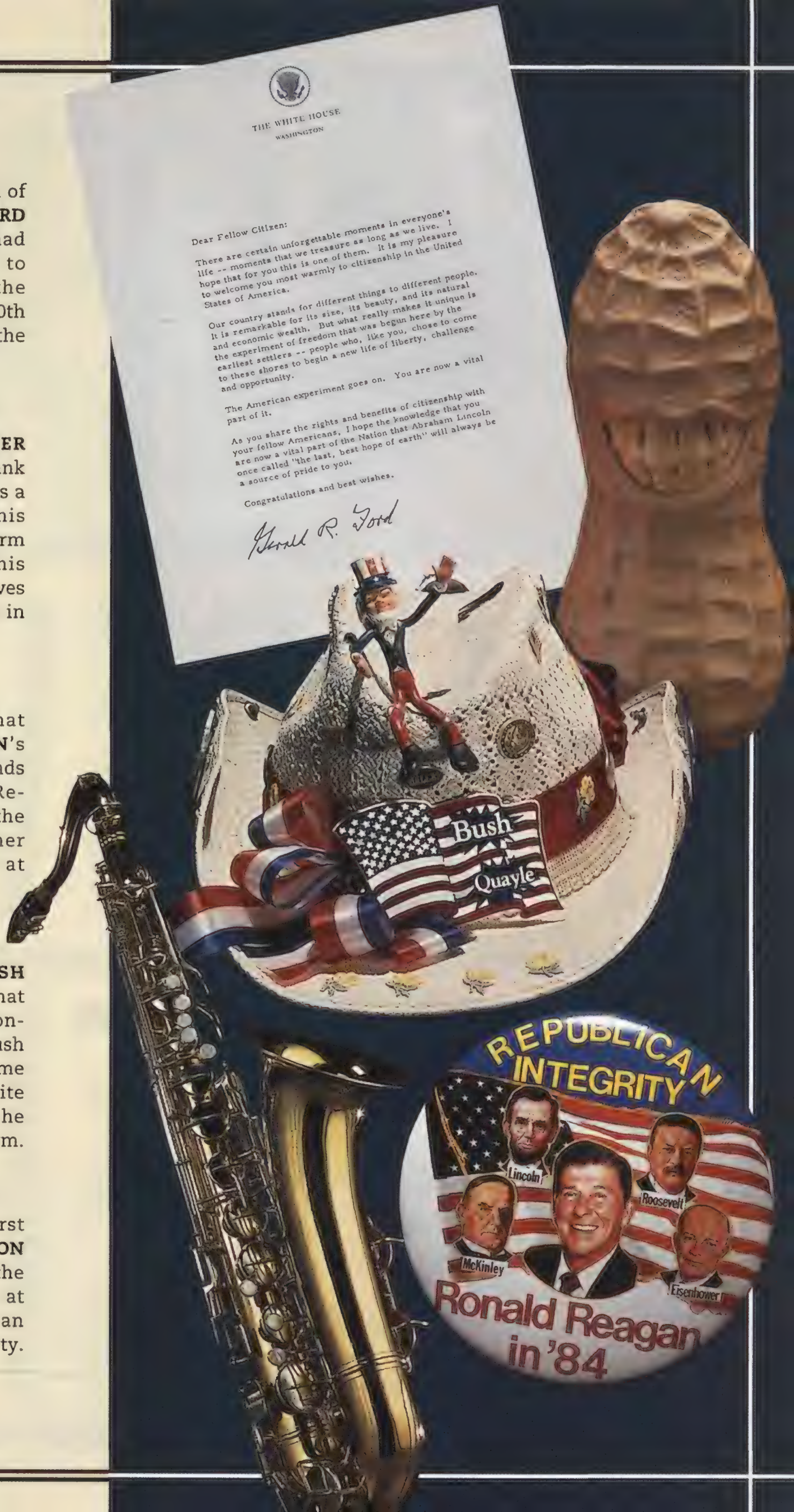
President after the resignation of Richard Nixon, **GERALD R. FORD** (1974-77) used the office, as had many of his predecessors, to welcome new citizens of the United States. During the late 20th century, immigration swelled the nation's population.

A **JAMES E. "JIMMY" CARTER** (1977-81) campaign souvenir bank reflects his post-Navy career as a peanut farmer as well as his famous grin. After his single term in office, Carter retired to his Georgia farm but frequently leaves to represent the United States in diplomatic efforts abroad.

A button for the campaign that resulted in **RONALD REAGAN**'s (1981-89) second election reminds voters of his links to past Republican Presidents. Called "the Great Communicator," former actor Reagan was a master at wooing his audiences.

A delegate for **GEORGE BUSH** (1989-93) donned this cowboy hat during the 1992 Republican convention in Houston, at which Bush was nominated for a second time as his party's candidate. Despite his post-Gulf War popularity, he was not elected to a second term.

An exuberant saxophonist, First Baby Boomer **WILLIAM JEFERSON CLINTON** (1993-2001) played the instrument in high school and at college. He has presided over an era of unprecedented prosperity.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WASHINGTON
Dear Fellow Citizen:
There are certain unforgettable moments in everyone's life -- moments that we treasure as long as we live. I hope that for you this is one of them. It is my pleasure to welcome you most warmly to citizenship in the United States of America.
Our country stands for different things to different people. It is remarkable for its size, its beauty, and its natural and economic wealth. But what really makes it unique is the experiment of freedom that was begun here by the earliest settlers -- people who, like you, chose to come to these shores to begin a new life of liberty, challenge and opportunity.
The American experiment goes on. You are now a vital part of it.
As you share the rights and benefits of citizenship with your fellow Americans, I hope the knowledge that you are now a vital part of the Nation that Abraham Lincoln once called "the last, best hope of earth" will always be a source of pride to you.
Congratulations and best wishes.
Gerald R. Ford
Bush
Quayle
REPUBLICAN INTEGRITY
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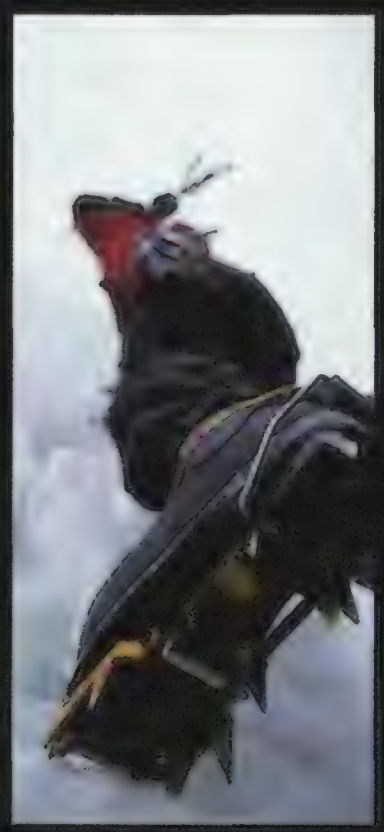

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THE *Pygmalion* OF THE AVANT-GARDE

WHILE THE ART ESTABLISHMENT SCOFFED AT MODERN PAINTING, PAUL GUILLAUME AMASSED ONE OF THE WORLD'S FINEST COLLECTIONS, NOW TRAVELING IN NORTH AMERICA

BY JOSEPH A. HARRISS

IT WAS A SPRING DAY JUST ONE CENTURY AGO. A TOP-HATTED FRENCH PRESIDENT EMILE Loubet was being ceremoniously shown around the 1900 Paris Exposition Universelle, the largest of the great world's fairs that gave the city such monuments as the Eiffel Tower in 1889 and, now, 11 years later, the immense, glass-roofed Grand Palais near the Champs Elysées. Just as Loubet turned to enter the section devoted to Impressionist painting, he was prevented from doing so by the academic painter Jean-Léon Gérome, a member of the august French Academy, the supreme arbiter in matters cultural. "Stop, Monsieur le Président!" Gérome ordered, as if the president's very life were in danger. "This is the dishonor of France!"

Such was still the art establishment's rigid hostility toward modern painting when a young man of 23 opened a Paris gallery in 1914. But Paul Guillaume, driven by ambition though he had little formal art training and only the most limited means, was undeterred. As he made his way in the catty Paris art scene, he had to dodge the slings and arrows of tart-tongued critics who found him daringly avant-garde—or perhaps merely threatening. "A dealer in extremists," snorted one. His canvases by Derain, Picasso and Matisse are selected "with assertively impertinent taste," wrote another. He is "in harmony with the iconoclasm of modern art, itself symptomatic of the 'decline of the West.'"

Strong stuff. But besides the courage of his convictions, Guillaume had taste and luck. During the 20 years he was active as a dealer and champion of modern art, he not only amassed a tidy fortune but also created one of the world's finest collections of late 19th- and early 20th-century masterpieces. Many of the paintings he bought and sold have found

The triangular composition, frontal positioning and sinuous contours of Henri Matisse's *The Three Sisters* (1917) anticipate the more relaxed style of the artist's Nice period, favored by Guillaume.

Amedeo Modigliani presents the 23-year-old Guillaume as the "New Helmsman" in his 1915 portrait (above, right). Some 13 years later, André Derain portrayed the dealer's wife, Domenica (above, left), who later acquired such works as Paul Cézanne's *Landscape with Red Rooftop* (opposite).

their way into art museums across Europe and America. Most of his own private collection of 145 works went after his death to Paris' charming little Musée de l'Orangerie in the Tuileries Gardens near the Louvre. Until recently the collection has never been out of France.

Now, however, the Orangerie is undergoing extensive renovation, and 81 of those paintings are on tour. "This is the first time we've let them out of our hands, and it will be the last," says Orangerie curator Pierre Georgel. "But it would be a pity to lock these great paintings away while we are closed." Guy Cogeval, director of the Montreal Museum of Fine Arts, agrees. In his preface to the catalog for the MMFA exhibition of the collection last summer, Cogeval called it, "A near-perfect compendium of French painting from Impressionism through the 1920s." Montreal's press hailed the show as "a blockbuster," touting it as "the most important exhibit of masterpieces ever shown in Montreal." Next it will be on display at Fort Worth's Kimbell Art Museum from November 12 through February 25, the show's only stop in the United States before going on to Australia.

Among its riches, "From Renoir to Picasso: Masterpieces from the Musée de l'Orangerie" includes 16 works by Renoir, 14 Cézannes, 10 Matisses, 9 Soutines, 7 Picassos, 6 Derains, 5 Modiglianis and 1 Monet, as well as paintings by Henri Rousseau, Maurice Utrillo and Marie Laurencin. The show, spanning the years 1875 to 1933, does not pretend to be wholly representative of the era; there were many good artists like Gauguin, Van Gogh, Braque and Pissarro who are not here, and there are very few Cubist works. Despite his reputation at the time for being boldly modern, Guillaume's taste ran mostly to what is thought of today as classic modern art, reflecting the "return to order" movement in post-World War I Paris.

More than simply a collection of masterpieces, the exhibition also shows how an individual of exceptional prescience and flair put together a collection in real time, not after the fact, the way most early 20th-century museums did. Guillaume was an actor on the scene, scouting new talent, nurturing it, and shouting from the rooftops to get it the appreciation it deserved. "This exhibition shows a consensus about who were the great figures of modern art," says Kimbell curator Charles Stuckey, who helped select the paintings with Georgel. "These include its four main pillars, Cézanne, Renoir, Picasso and Matisse. It also illustrates how some private individuals collected art at that time. It's fabulous."

The whole show is a delight to the eye. But two big favorites are inevitably Pierre-Auguste Renoir's world-famous *Young Girls at the Piano,* with its two graceful figures bathed in shimmering color, and his engaging portrait of his son Jean, and Gabrielle Renard, a relative who came to work for the family just before Jean's birth.

Other great moments of the show necessarily include Soutine's *The Village* and Monet's *Argenteuil,* one of the ten or so works in the show bought

ALL: RÉUNION DES MUSÉE NATIONAUX

In *Argenteuil* (1875), Claude Monet captured the fleeting effects of light and air in fractured brushstrokes, the technique that gave rise to the term Impressionism.

not by Guillaume but by his wife, Domenica, after his death.

Then there's the unforgettable portrait of Paul Guillaume himself by Amedeo Modigliani. Other artists the dealer worked with—Derain, De Chirico and Van Dongen—also did his portrait. But this is the most original and penetrating: Guillaume is shown as a 23-year-old dandy in a high collar and trilby hat, his head tilted back in an attitude of hauteur, eyes shrewdly half-closed, one eyebrow raised skeptically, lips parted as if to exhale smoke from the cigarette in his left hand. Modigliani, who got his start thanks to Guillaume, has playfully scrawled the phrase "Novo Pilota" ("New Helmsman") on the canvas, gently mocking, hyperbolic praise for the cocky young dealer. "It's one of the great portraits of the 20th century," contends Georgel, "with great depth and tenderness but also a trace of subtle irony, showing Guillaume as a slightly arrogant dreamer."

Although extremely social, Guillaume was intensely private, cloaking his personal life and business dealings in an opaque smoke screen. The staff of the Orangerie is still trying to determine how many paintings he bought and sold during his career; the latest, incomplete, count is more than 1,300. His apparent reticence was possibly due to his being a self-made man in a country where that was very much the exception—most of the other great Paris art dealers of his time were

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scions of dealers or from wealthy families. Guillaume, however, was the son of a modest Paris tax collector. He wanted to be an artist and briefly tried his hand at it, but realized he could never succeed professionally.

His first job, at 18, was in an automobile garage near the Arc de Triomphe. He saved his sous and began buying his first paintings: a Picasso for about 50 francs and a De Chirico for even less. The garage imported raw rubber from Gabon to make tires, and some of the shipments contained gifts of African tribal statuettes that Guillaume found fascinating. Excited by the esthetic qualities of African art at a time when it was generally considered only an ethnographic curiosity, he soon developed a network of sources in France's African colonies. By 1914 he was well enough connected to lend 18 objects to New York's first exhibition of African sculpture as art, "Statuary in Wood by African Savages: The Root of Modern Art."

This was also the root of Guillaume's budding success. Opening a minuscule gallery, he financed purchases of paintings with his sales of African sculpture. Modern art often came cheap in those days: he bought dozens of paintings by Montmartre artists from a shopkeeper who sold them for next to nothing to augment his regular trade in mattress coverings. When paintings hanging in a cabaret called La Belle Gabrielle caught his eye, he scooped them up for about 45 francs apiece from the owner, who had taken them from a penniless fellow named Maurice Utrillo in exchange for meals. A few years later, Guillaume was selling them for about 20,000 francs each. The dealer himself had little cash. As his wife, Domenica, recalled later, "He never had a cent on deposit. . . . When he needed a little money to live, to pay the rent or buy a suit, he sold a painting."

Living in Montmartre, a haven for experimental painters like Pablo Picasso, Georges Braque and Juan Gris, and avant-garde writers such as Guillaume Apollinaire and Max Jacob, the dealer drank in their ideas along with apéritifs at the café Cyrano. Apollinaire introduced him to numerous painters—Picasso, Picabia, De Chirico—while Jacob put him in touch with Modigliani at a time when nobody wanted to buy the young painter's work. Guillaume was essentially his only buyer from 1914 to 1916, even renting an atelier for him. The dealer also helped advance the career of Chaim Soutine, writing the first serious text on the young Russian, whose agitated brushwork, distinctive impasto and bizarre vision shocked most dealers and bewildered the public.

***Gabrielle and Jean* by Pierre-Auguste Renoir (1895-96) pairs two of his favorite models—his son Jean, later the celebrated filmmaker, and the young woman who cared for him.**

Guillaume's first gallery was so small that he rented three maid's rooms on the top floor of an apartment building to store his stock. One day when he called on the building's concierge, he was surprised to see a familiar painting hanging on her wall. She innocently explained that it was only one of those things that Monsieur had thrown away in the maid's room upstairs. Guillaume, it seems, had forgotten to lock the door to one of the rooms, and several of the building's residents had helped themselves to what they deemed worthless, if decorative, bric-a-brac. Guillaume graciously allowed the concierge to keep the Modigliani, then went door-to-door to reclaim the other missing works.

Success seems to have come quickly and easily to this Pygmalion of the avant-garde. At one Paris show in 1916, he made his then-controversial point about the relationship between tribal art and modern Western painting by juxtaposing 25 African sculptures with works by his stable of artists. The fashionable young poet Jean Cocteau wrote the preface to the catalog, the modern composer Erik Satie played the piano—and *le tout* Paris loved it. As a contemporary press report described a typical scene

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After his foray into neoclassicism, Picasso returned to experimenting with Cubism. Reminiscent of Matisse's odalisques, *Woman with Tambourine* (1925) features unusual colors and dislocations of form.

in his gallery, "All the avant-garde gentry were there: many chic women, covered with ochre-colored powder, wearing satin turbans and many-hued necklaces." As for Guillaume himself, a photograph taken about this time shows him in an elegant tweed suit and buttoned-up spats, sitting somewhat imperially in his apartment—now in the expensive 17th arrondissement—surrounded by paintings.

Before long, he would meet the most important client in his career. Albert C. Barnes, the Philadelphia physician who made a fast fortune with his formula for an antiseptic, had been prospecting the Paris art market for the private art foundation he was creating in Merion, Pennsylvania (SMITHSONIAN, May 1993). By the early 1920s, Guillaume was Barnes' main dealer, adviser and confidant, selling him scores of paintings by day, accompanying him to his favorite Paris show, the Folies Bergère, by night. So impressed was Barnes by the vibrant cultural atmosphere in Guillaume's gallery that he called it "the temple." "Practically all the important French painters and sculptors visit the temple with regularity," he wrote. When the Barnes Foundation opened in 1925, a plaque bearing Guillaume's name was placed over the door of room 14, testimony to the role he played in creating the foundation's important collection of modern painting and African tribal art.

Guillaume was surely pleased by that gesture. He had long fought to be accepted not only as a merchant but also as an art patron and private collector. When the noted French art writer Maurice Sachs visited Guillaume's apartment in the late 1920s, he was bowled over: "Such a collection of treasures, such perfection in their display! This was the way the palaces of the great princely patrons of the arts were arranged!"

In the Paris auction rooms, too, Guillaume cut quite a figure. He and his retinue would disembark from two limousines with chauffeurs in livery and sweep into the room. As one awed account had it, "When he enters majestically draped in a fur coat . . . his arrival gives rise to a vast murmur among the crowd of art lovers and patrons . . . the auctioneers

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The Village (c. 1923) by Chaim Soutine, with its hallmark distortion of form and lack of perspective, depicts the steep hillside and houses of the French hamlet of Gaude.

themselves suddenly suspend the sale, stopping their hammers in mid-air."

To consolidate his claim to being a serious collector, Guillaume began planning to create a private art museum that would be open to the public. In a slap at what he considered the French government's shameful neglect of modern art, he wrote that the collection might even be donated to France, "if the state proves itself worthy." But he never carried out the plan. His sudden death from peritonitis in 1934, at the age of 42, hit the Paris art world like a thunderclap.

His wife, Domenica, a headstrong lady used to having her way (she once asked the French minister of the interior how much it would cost to close a nearby Paris street to annoying automobile traffic), kept the collection relatively intact. She sold some paintings and purchased a few, such as a Monet and several Cézannes. She remarried to a wealthy architect and industrialist named Jean Walter. After his death in 1957, she began negotiating with the French government, finally selling it the collection in 1963. She retained it until her death in 1977, and after the Orangerie added an extra floor for it, the collection—known officially as the Jean Walter and Paul Guillaume Collection, although Walter had no hand in creating it—opened to the public in 1984.

When the collection is reunited at the Orangerie, it will enjoy a far better presentation than heretofore. The $11 million renovation, to be completed in 2002, will give the museum a more rational, user-friendly layout and two new rooms that will show the collection's history and put it in the context of modern art. The dealer-collector is finally receiving the status he craved. Pierre Georgel, for one, is convinced that Guillaume succeeded in both roles. "He was not only a master dealer," Georgel says with obvious conviction, "he really did love art."

Paris-based Joseph A. Harriss is the author of The Tallest Tower: Eiffel and the Belle Epoque.

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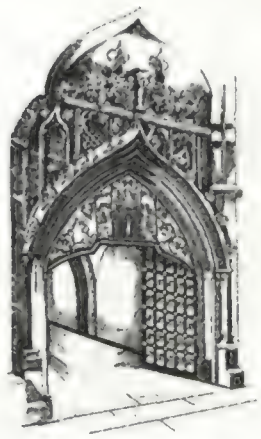

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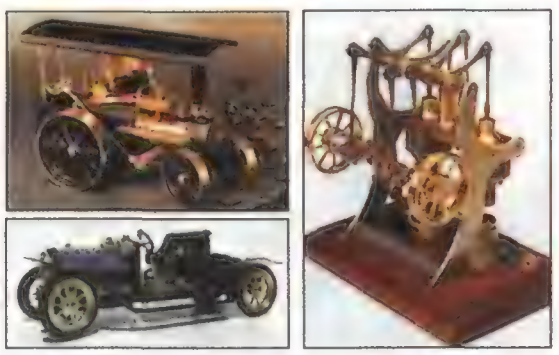

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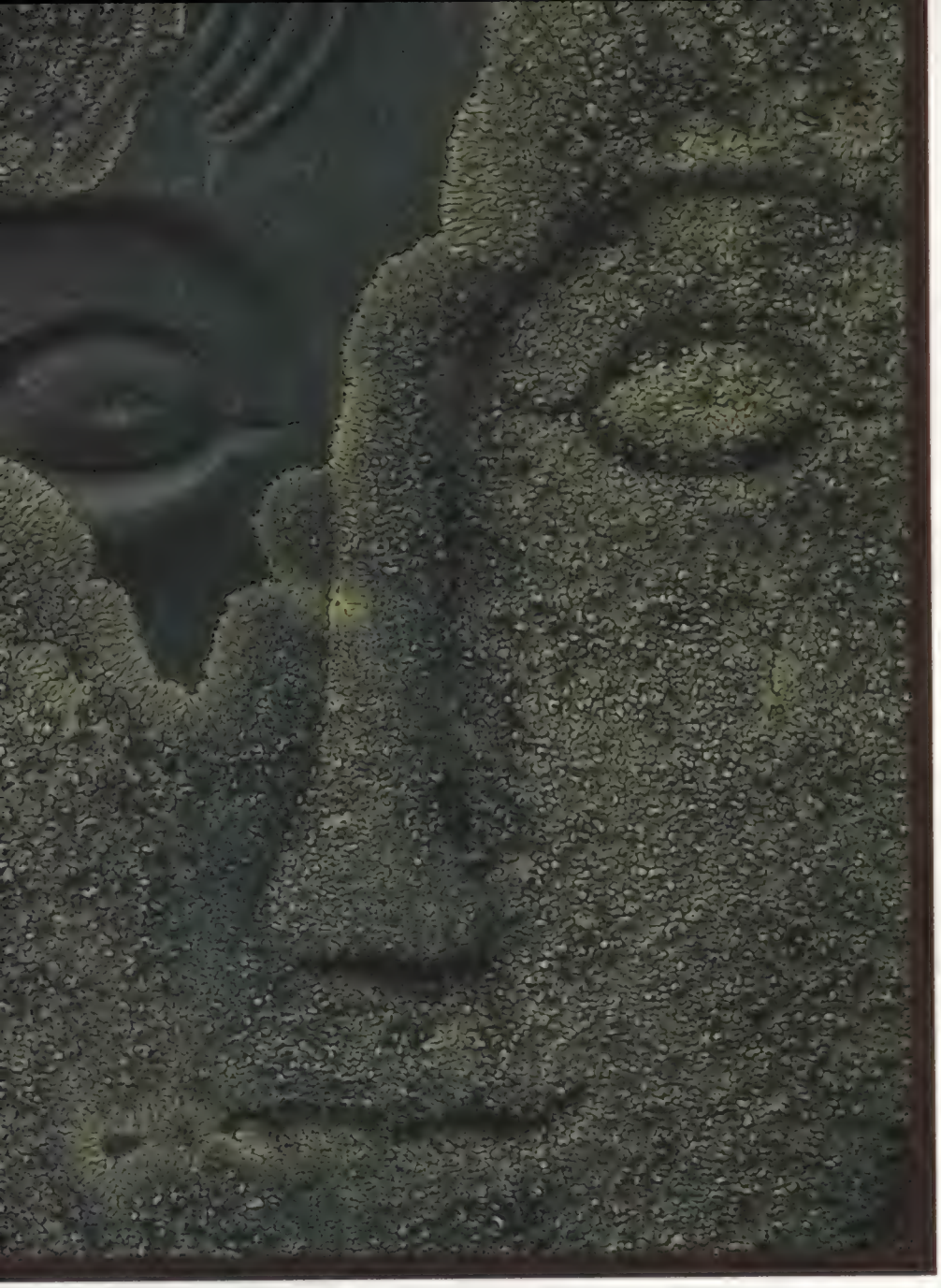
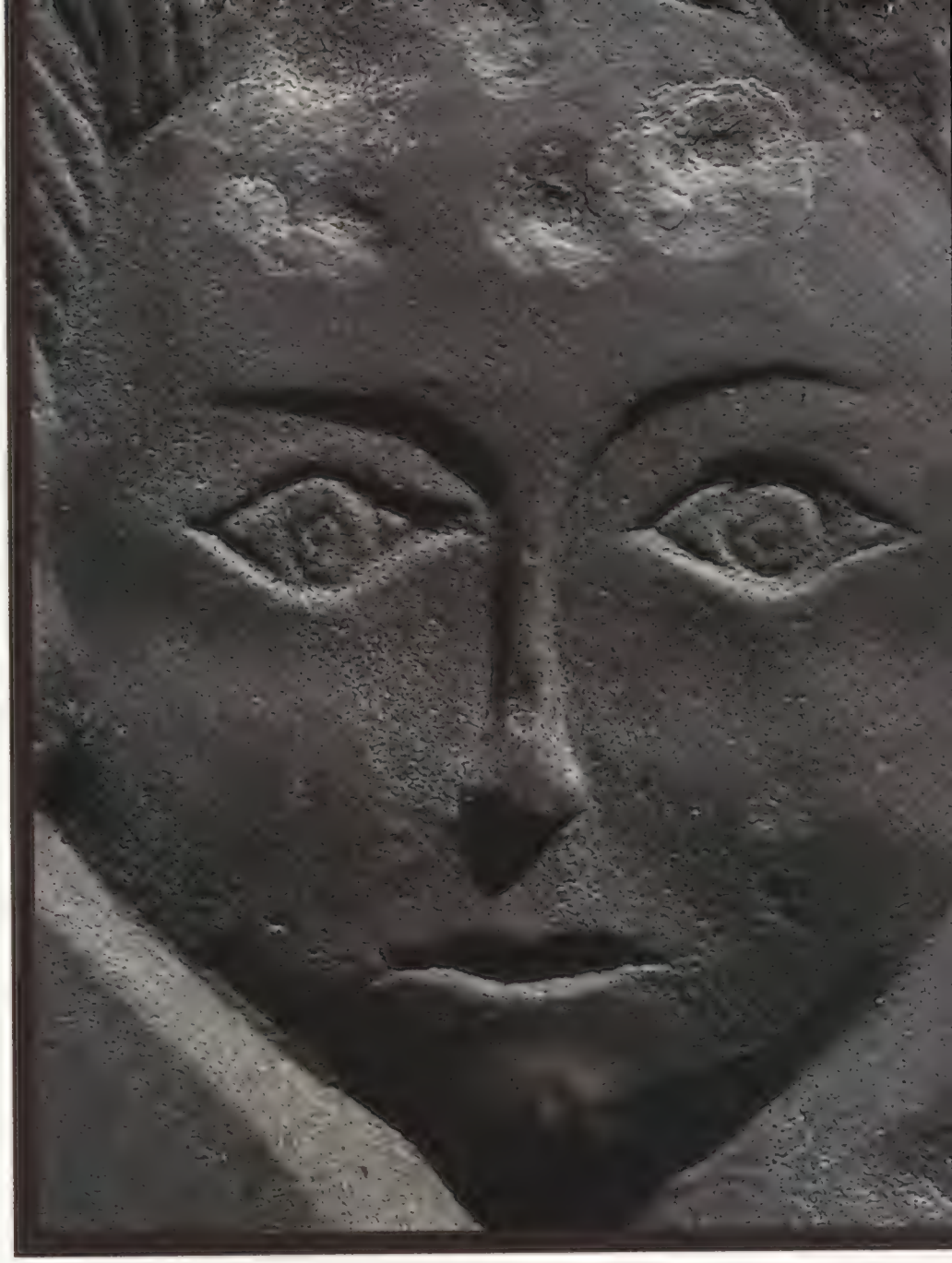
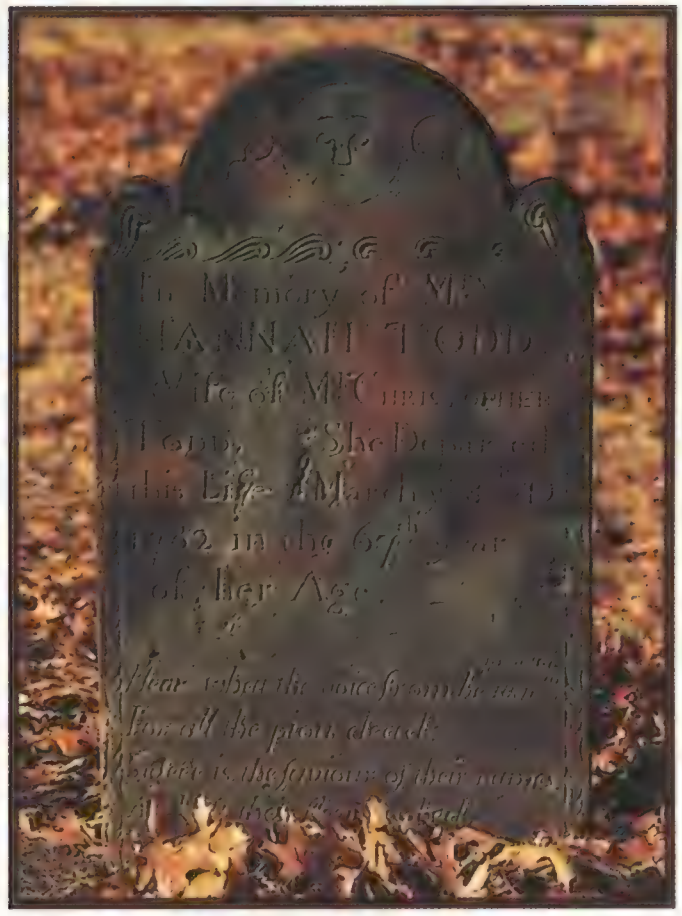






Farewell, Bright Soul

PHOTOGRAPHS BY GREGORY THORP

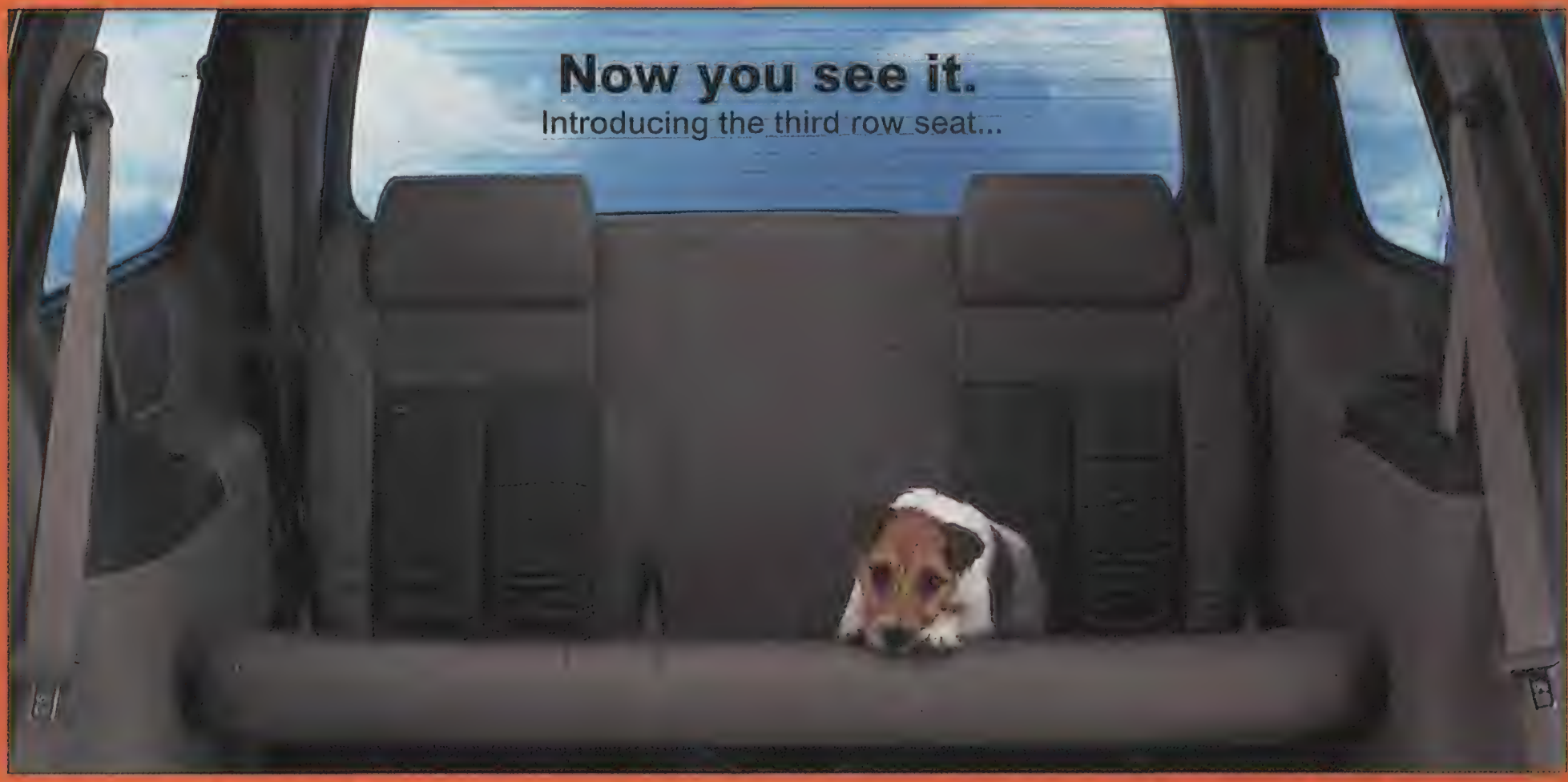
WHEN IT CAME TO DECORATING CHURCH and home, the Puritans of 17th- and 18th-century New England shunned any form of religious or figurative art. Anything beyond a stripped-down utilitarianism spoke of dangerous excess, even idolatry. Yet when a loved one died, the Puritans forsook this austerity and joyously celebrated the passage from flesh to spirit with beautifully carved gravestones.

As the seat of the soul, the face was often portrayed prominently on the gravestone, an astonished visage on its journey to another new world. For a century and a half, Puritans both rich and poor, old and young, male and female, were buried under gravestones decorated with eerie faces, and many thousands came to mark the hardscrabble New England countryside. "It's the largest collection of folk art in the country," says Vincent Luti, an expert on 18th-century gravestones, "and it's been long ignored."

The simplicity and purity of their religious beliefs drew the Puritan stone carvers toward exploring a flat style more akin to woodcuts and engravings than to the full dimensionality that had long been part of European religious art. And thus emerged a vernacular art form of powerful Picassoesque simplicity. By the early 19th century, however, the secular notions of the Enlightenment and the neoclassical movement, with its emphasis on European art, had rendered the gravestone art of the Puritans obsolete. Still they survive in the old graveyards, each carved soul undergoing its own silent vigil, weathering time and eternity. —*John F. Ross*

Heaven-bound souls, clockwise from top left: Capt. Isaiah Mathews of Barnstable, Massachusetts (1803), memorialized on a lichen-encrusted gravestone; Marcy Freeman of Eastham, Massachusetts (1711); Jonathan Burk of Windsor, Vermont (1775); Miss Mary Goold of Westminster, Vermont (1782). Above: Hannah Todd of North Haven, Connecticut (1782).

CAPT. JOHN ROUNDY'S 1805 VERMONT STONE (ABOVE LEFT) BEARS A FACE, CREATED BY A COMPASS, its point anchored by the hole in the nose. "Suffer little Children to Come unto me. . . " laments many an epitaph, as Puritans often died young. From top down: Two Taylor children of Massachusetts on a 1777 stone; the Cook brothers of Nova Scotia, who died one day apart in 1806; Lydia King and her infant son of Massachusetts, who died in 1798; the Gilbert sisters on a Connecticut stone of 1776.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"IN MEMORY OF THREE UNFORTINATE CHILDREN" READS THE MASSACHUSETTS GRAVESTONE OF THREE BLISS siblings (top) who died in a 1799 boating accident. Connecticut minister Robert Hubbard (above right), who died in 1788, earned an elaborately carved stone, as did many members of the clergy. Wide-eyed facial features (above left) on Cornelius Stearns' stone of 1769, in Massachusetts, probably depict the surprise of the soul upon entering the unknown.

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Baking Up a Business

BY PER OLA & EMILY D'AULAIRE ◆ PHOTOGRAPHS BY ANDREW HOLBROOKE

AT THE KING ARTHUR FLOUR COMPANY, FOLKS HAVE HELPED US PRODUCE THE PERFECT LOAF OF BREAD—SINCE 1790

NORWICH, VERMONT, WAS PICTURE-postcard perfect on June 28, 2000, as customers filed into the King Arthur Flour Baker's Store, across the Connecticut River from New Hampshire's Dartmouth College. They had traveled from towns and cities across the United States to what hard-core home bakers consider "the source." Their quest: dough relaxers, baguette pans, baking stones and a bag or two of King Arthur or Sir Galahad flour.

The scene that greeted them that afternoon was not what they expected. More than 80 invited guests and local dignitaries milled about inside, munching on puff pastries and tortes. Suddenly the crowd quieted as Frank Sands, chairman of the board of King Arthur Flour, welcomed everyone to the grand opening of the company's Bakery and Baking Education Center. Almost immediately those present—including the uninvited customers who by now had mingled with the invited guests—realized that something unusual was about to happen.

With his characteristic shy smile, Sands turned to the guest of honor beside him: Howard Dean, governor of Vermont. "Governor, we'd like to honor you by making you a Knight of the Round Table. If you'll indulge us, please, and bend down on one knee?" Governor Dean obliged, looking a trifle nervous as Sands raised a gleaming, stainless-steel sword. Gently tapping the governor's right shoulder, then his left, Sands intoned: "We dub thee 'Sir Daring Dean of Mountains Green.'" The crowd laughed and applauded as the governor took the sword from Sands and examined it. "Can I borrow this between now and election time?" he asked.

Next, Jeffrey Hamelman, head baker at King Arthur and one of fewer than a hundred Certified Master Bakers in the United States, stepped forward with a loaf of freshly baked bread longer than a baseball bat. The governor eyed it suspiciously, probably wondering, *Now what are they going to do?*

"Rather than cutting a ribbon," Sands explained, "here, we break bread." While Sands' wife, Brinna, gripped one end of the loaf and Hamelman the other, the governor made a mock karate chop at the bread, then used both hands to break it in half in the more traditional manner. "Delicious," he said, popping a piece into his mouth. "Best ribbon cutting I've ever had."

Head baker Jeffrey Hamelman displays crusty baguettes fresh from a six-ton brick oven.

At the catalog fulfillment center, employee Pat Densmore double-checks a mail order before it is sent out.

The crowd then filed into the new addition. The first room, a fully equipped commercial bakery, featured a brand-new six-ton hearth bread oven. It had been completed June 8, commemorating, in spirit, the Feast of Fornax, an ancient Roman festival honoring the oven goddess. During the festival, bakers decorated ovens with garlands of flowers; the King Arthur crew had done the same. Every part of the oven was imported from France: the bricks, the mortar, even the French master oven builder.

Beyond the bakery was the Baking Education Center, designed for hands-on classes for home bakers, professional *boulangiers* and a "Merlin's Magic Oven" summer baking camp where kids ages 7 to 10 would turn dough into edible animals and create a bouquet of bread in a flowerpot pan. For the grand opening, employees filled the room with flowers—and flour, which Hamelman and his staff had turned into a smorgasbord of baked goods: French and olive levain bread, brioche, biscotti, scones.

At the close of the festivities, each guest chose a loaf of oven-fresh bread to take home, along with a sharp, serrated bread knife. Even the customers who had arrived during the ceremony and followed the guests into the new facility helped themselves. "I guess they just went with the flow," shrugged Sands as he watched a mother tuck a baguette into her toddler's stroller. The Governor departed bearing a pile of bread, stacked like cordwood, in his outstretched arms, grinning as he walked toward his car and his next official event—which surely wouldn't be nearly as much fun.

Camaraderie, hard work and quality are typical at King Arthur Flour. Founded in 1790, it is the oldest flour company in the United States. When the Sands, Taylor and Wood Company first began unloading barrels of European-milled flour from English sailing ships tied up at the Boston wharves and heaving them onto horse-drawn carts, George Washington had just been inaugurated President.

Since those early days the company has had its ups and downs, surviving price wars with giant flour companies, trademark battles, soaring interest rates and a decline in home baking. Through it all, like David against Goliath, the company doggedly has held its own.

One drawn-out battle involved one of the "big boys," as Sands calls the giant food corporations, who used a trademark in one of its advertising campaigns that had been registered by King Arthur since 1921. "We asked them to

There is no conversation that Frank can't turn into a discussion of flour.

stop," says Sands, "but they figured we were so insignificant they didn't have to. They fought us for 12 losing years up to the Supreme Court and back, hoping they could outspend us—yes!—and outlast us—no!—into giving up—no!—or settling for peanuts—no!"

Over the years several of the big boys tried to buy out the privately held King Arthur, to no avail. As recently as 1994, a large flour enterprise launched an advertising campaign targeting the little company. The attack backfired. "There were so many misrepresentations in the ad that it made our customers angry and actually increased our sales," explains Sands. "People didn't like the idea of a big company spending several hundred thousand dollars trying to drive a little guy out of business."

Exacting standards, which make King Arthur Flour slightly more expensive than others, reside at the core of the company's success. The firm insists its flour be milled from the snowy heart of the wheat berry. (Whole wheat flour is the obvious exception.) Discarding all traces of the brown husk is what eliminates the need for the chemicals and bleaches that some of the big boys use. (Queen Guinevere cake flour, by reluctant necessity, is the only company product that is bleached, since the process provides the necessary firmness that keeps cakes from collapsing.) In addition, while most companies allow up to a 1 percentage point variance in the protein content of the flour they buy from mills, King Arthur permits a scant two-tenths of 1 percent. And the company buys a higher grade of wheat to begin with.

"A couple of years ago we shipped back 11 freight cars of flour because it was one-tenth of 1 percent off our protein specs," relates Sands. "The railroad cars had been dropped at different locations. The mill had to recall them all at its own expense, then prove that it'd destroyed every bag bearing our logo. You can bet it won't stray from our requirements again."

The company packages a million bags of product each year, from flour to specialty items such as mixes for biscotti or rosemary flat bread.

It is this pursuit of perfection that has won King Arthur its loyal customers—and created jobs. On any given day, the company's 150 employees are, among other tasks, bagging flour, developing and testing new products, creating special mixes (for making, perhaps, pizza dough, or even dog biscuits), stocking the Baker's Store and Bakery, organizing baking classes nationwide, staffing the mail-order catalog business, or answering phone calls from customers stuck mid-recipe and asking for help.

Like the flag-bearing knight astride a horse on the company's logo, Frank Sands has long waved the firm's pennant. His wife, Brinna, likes to tease that there is no conversation Frank can't turn into a discussion of flour. When Frank was 12, his father, then the fourth-generation Sands to own the privately held firm, took him on a tour of America's wheat fields and flour mills. By 15, he spent his summers working in the company's Boston warehouse, lugging bags of flour as heavy as he was. Later, in parades and at supermarket openings, he drove the firm's unique, and slightly hokey, sound truck, adorned with an eight-foot carved statue of King Arthur on his noble steed.

Like his father, Frank Sands strayed briefly from the nest, seriously considering a teaching profession after graduating from Dartmouth College. His father, however, realized that Frank had the natural marketing skills the company needed. He offered to pay Frank's way through Harvard Business School if he would then give the family firm a try. Frank accepted and after graduating in 1963, became the fifth-generation Sands to join the business.

Not that it was a piece of cake—or bread—even as the owner's son, or perhaps especially as the owner's son. The average annual salary at the time for someone fresh out of business school was $14,700. Walter Sands started his son at $7,500. "He handed me a sales book and told me to call on every commercial baker on the list," recalls Frank. "I'd

"Our mission," claims Brinna Sands, "is to teach the world to bake bread."

get up every morning at 4 A.M. and visit bakeries for much of the day, then write up and place their orders until late in the evening."

Within five years, Sands was spending less time on the road and more time making company decisions. A generations-long tradition stipulated that no one simply inherited the family business. So, when his father retired, Sands bought the company from him at fair market value. Under his hand, the firm grew to become New England's largest distributor of flour and bakery supplies, acquiring new companies and providing practically every ingredient a baker might need.

Sands, however, didn't like the hassles that followed as

At the on-site bakery, a tempting array of pastries, including the praline barquettes being prepared here, are sold daily.

the business expanded. He had to negotiate with three separate unions, each with its own demands. And expansion was costly. "I was the one responsible for the new companies," he concedes, "and I'd borrowed a lot of money to acquire them. That meant that when interest rates shot up to 22 percent during the 1970s, I was basically working for the bank. I was damned if I was going to continue." Thus, in 1979, he shed his subsidiaries and, as he put it, "took the family flour and ran."

He and Brinna, who is also his business partner (they'd been high school sweethearts, married others, raised separate families, divorced, and found each other again), bought an 85-acre farm in Norwich and moved the company to Vermont. "Selling everything off and moving to Vermont restored our commitment to flour and brought peace of mind," Sands says. It also took the company almost back to ground zero, except for the help of an ad agency, a PR firm and a food brokerage company.

"Brinna and I were pretty much on our own," admits Sands. "Yet we'd never been happier." They worked hard, produced a good product, and before long little King Arthur had garnered 46 percent of the flour trade throughout New England, despite onslaughts from the big boys.

With a few exceptions, however, New England and New York State are where King Arthur's market remained. Brinna found herself making increasing numbers of trips to local grocery stores to buy five-pound bags of King Arthur flour to mail to people who had moved out of the region and couldn't find the flour in their stores. It was then she got the idea for *The Baker's Catalogue*, the inaugural edition of which was published in September 1990. Today, in addition to flour, the catalog offers more than 700 baking-related items and reaches more than a million accomplished and would-be bakers.

The combination of Brinna's creative mind (she was the driving force behind the Baking Center that opened last June and has written a cookbook that many regard as a baker's bible) and Frank's sense of business and fairness has made King Arthur the only flour company in the country whose sales are currently on the rise.

For many, there is no substitute for the brand. When Madeline Kunin, the former governor of Vermont, was U.S. ambassador to Switzerland, pastry chef Theresa Murray ordered King Arthur flour shipped in for the breads and pastries she baked for her boss and visiting dignitaries. Personnel at the U.S. Embassy in Moscow have ordered the flour, as they have in China, Mexico, Saudi Arabia and Japan.

Closer to home, doyenne of cooks, Julia Child, swears by the flour, as do Graham Kerr, the "galloping gourmet," and Jacques Torres, the famed pastry chef, formerly of New York's Le Cirque restaurant. According to Torres, King Arthur is a satisfyingly close equivalent to French flour.

The company's outreach didn't end with the catalog, however. "Our mission," claims Brinna, intending no hyperbole, "is to teach the world to bake bread. It is a profession and a hobby that nourishes both body and soul."

King Arthur promotes that hobby by organizing road tours. In two-hour sessions from Maine to Texas, trained instructors share their baking knowledge with crowds numbering in the hundreds. The demonstrators, often retired from other walks of life, have the same urge to pass on the pleasure of baking that Brinna possesses. Michael Jubinsky, for example, a former nuclear submarine engineer, learned to bake by watching his Polish grandmother in Lowell, Massachusetts. "Getting someone excited about

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The King Arthur company offers baking classes for all ages around the country, to teach skills that might include (clockwise from left) decorating dough creatures; sweet bread basics; fundamentals of baking, beginning with measuring and sifting.

an activity you deeply love," he says, "is the ultimate high."

Keen to pass the staff of life on to the next generation, the Sands have turned their attention to children, initiating school demonstrations in 1992. The Sands dubbed their project The Life Skills Program; several hundred middle schools in the Northeast have participated so far. The outfit has taught more than 40,000 boys and girls the art and importance of bread.

At a recent demonstration at Windsor Locks Middle School, in Connecticut, King Arthur instructor Farley Rezendes and two sixth-grade assistants turned flour, yeast, sugar and water into several smooth balls of dough—Farley spiraling one into the air to make pizza crust while he explained the science of yeast and fermentation. The students sat mesmerized, even the skeptic who upon entering the auditorium had grumbled to a friend that King Arthur was dead anyway; didn't the company know that?

"What makes this program truly successful," declared John Labbe, social studies teacher at Windsor Locks School, "is the 'take-home.'" At the end of the day, each sixth-grade student receives a kit containing everything needed to make two loaves of bread. They bake one loaf for their family; they bring the second loaf to school to be delivered to homeless shelters or soup kitchens. (Seventh-graders actually bake their bread at school.)

Labbe recalls one tough 14-year-old, clutching his bread-making kit as he boarded the school bus: "Anyone touches my flour, he's dead," the boy announced loudly. "The program is an academic natural," declares Labbe. "It relates to science, culture, history, math and geography." As a result, the demonstrations, put on at no cost to the schools, are so popular that the company has a hard time keeping up with the requests it receives.

As for King Arthur's future, Frank is the last Sands who will run the company, since none of Frank and Brinna's combined children were interested in taking it over. Possible solutions included selling out to one of the big boys or going public, moves neither found palatable. "Who besides

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"What's really neat about our company is that we're all in this together."

our kids is most like family?" asked Brinna one evening as she and Frank strolled back to their rambling farmhouse after feeding the horses. The answer came to them both at once: the people who worked at the company.

Thus, in 1996, Frank and Brinna began turning over their ownership to the employees. Today, all 150 workers have a personal stake in King Arthur, with a voice in decision-making and the prospect of retiring wealthy if they run the business wisely. In effect, the Sands had decided to give away the store.

"It was an incredible day when we learned that Frank and Brinna were turning everything over to us," recalls Judy Longpre, who heads the company warehouse. "There were tears and hugs, and some disbelief. How many people do you meet who care enough about their employees to do that? It showed that they trusted us to carry on the company's—and the family's—long tradition."

Frank and Brinna Sands, setting off to feed their horses, also oversee their Vermont farm together. The couple has based King Arthur's success on their creative partnership.

That tradition includes a generous amount of give-back to the community. For instance, King Arthur donates free space in its headquarters to a branch of Vermont Public Radio, which is an arm of NPR, where experts from the Dartmouth-area academic community are interviewed for national broadcasts. Says one employee-owner, "We know that what we put in the company, we'll get out. It's a great incentive to constantly ask yourself what you can do to improve goodwill and business—because it's *your* business."

A visitor doesn't need to spend much time in company headquarters, dubbed Camelot, to be struck by the infectious spirit of the place. Camelot is an imposing 12-sided, 16,000-square-foot post-and-beam structure with an open floor plan that encourages communication among the workers.

It is obvious that people *like* working at King Arthur. After five years with the company, employee-owners receive whimsical medieval titles that reflect work or personal traits, such as Princess Shannon of Smiling Servitude and Lord Farley of Exceeding Friendliness. Indeed, employees are so proud of the company that they're not embarrassed to straighten up King Arthur flour displays at local grocery stores or ask the waiters in a restaurant what kind of flour the chef uses. If it's not King Arthur, they ask: "Why not?"

As a result, despite a national decline in home baking, King Arthur is growing at a rate of 20 percent a year. "That puts us in the top ten growth companies in Vermont," says Steve Voigt, president of King Arthur, a position Frank Sands relinquished after he and Brinna decided to hand over the company to their employees. "But what's really neat about our company is that we're all in this together. If King Arthur continues to thrive, then Judy, who started working in the warehouse a week after I joined the company, will be doing wonderfully, and so will I. It's an extremely fair system."

Frank, who remains chairman of the board and goes to work each day, together with Brinna, will retain 10 percent ownership of the company until their deaths, after which it all goes to the employees. And Frank has finally been able to become a bit of the teacher he originally wanted to be. "Seeing the men and women who work here strive to reach their full potential now that they are owners is tremendously gratifying," he says proudly. "It's a thrill, like when a teacher gets a student to catch on suddenly."

Brinna Sands, Frank's partner in re-creating the company as it is today, sums up the rising fortunes of King Arthur neatly: "We opted to retain our own identity, fight our own fight and march to our own drummer. It has let us do things the way we felt they should be done."

The d'Aulaires have written on topics from trains to time for SMITHSONIAN. *Photographer Andrew Holbrooke is based in Manhattan.*

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IT WAS A WARM, SUNNY DAY IN EARLY JULY, AND I WAS sitting as quietly as the cloud of biting gnats around my head would allow. I crouched low so the tall grass obscured my outline, which is a good thing when one is trying to observe wild animals—but in this case, I wasn't on some remote mountain, but sitting behind a low building in rural Virginia, a little more than an hour's drive from Washington, D.C., squinting through a screen of chain-link fence. Inside, across a wide gravel walkway, was a row of wire-mesh enclosures, each containing chest-high mounds of dirt pockmarked with burrows and sprouting unkempt clumps of grass.

For almost 20 minutes, nothing moved except the bugs. Then, just as I began to shift position to ease a cramping muscle, a jack-in-the-box figure popped up from a hole—a large weasel, nearly two feet long, slender as a tube sock and the color of sand. Low, round ears bracketed a face covered with a dark robber's mask; its short black legs rested against its chest as it sized me up. A second animal, a carbon copy of the first, shot up for a look, and I froze, holding my breath; but within seconds both collapsed into a rough-and-tumble wrestling match, disappearing from view.

THE Rarest OF THE Rare

FOR 25 YEARS, SCIENTISTS AT THE SMITHSONIAN'S CONSERVATION AND RESEARCH CENTER HAVE SNATCHED ENDANGERED CREATURES FROM THE BRINK AND REDEFINED CONSERVATION BIOLOGY

BY SCOTT WEIDENSAUL
PHOTOGRAPHS BY CAMERON DAVIDSON

The creatures inside the pen were black-footed ferret kits just a few months old, the rarest mammals in North America. The victims of a relentless war against prairie dogs, in whose vast colonies they live and upon which they are utterly dependent for their prey, these predators are so endangered they have been considered extinct on two separate occasions during the past century. That black-footed ferrets survive at all is testament to a conservation miracle, a momentous story not possible without the significant contributions of the scientists here at the Smithsonian's Conservation and Research Center (CRC), near Front Royal, Virginia. Even so, after 15 years of intensive captive breeding, the current ferret population numbers no more than 500 individuals. Over the past dozen years, 186 ferrets have been born at CRC.

Like most of the undertakings at CRC, the ferret breeding

Among the world's most threatened mammals currently in residence at the Smithsonian's Conservation and Research Center are (above) North America's black-footed ferret and (opposite) Przewalski's horse of Mongolia (top); Eld's deer of Southeast Asia (right); and South America's maned wolf (left).

Nestled against Virginia's Shenandoah National Park, CRC's 116-building, 3,200-acre facility includes a high-tech veterinary hospital and pastures for herds of antelope, deer and wild horses.

program is a fruitful union of high tech and low tech, a combination of reproductive science, laborious field research and behavioral ecology, old-fashioned animal husbandry and large doses of common sense. The Conservation and Research Center is marking its 25th anniversary this year, a quarter-century that has seen tremendous changes in the way scientists approach the subject of endangered species propagation and conservation—and a shift that has been neatly mirrored by CRC's own evolving mission, as the research arm of the Smithsonian's National Zoological Park, in Washington, D.C.

A quarter century ago, zoo conservation meant merely warehousing a few specimens of an endangered species in cages like a latter-day Ark and simply hoping they would breed. Today conservation has moved away from a quick-fix mentality to encompass a far more comprehensive and multifaceted approach, focusing on natural communities as much as individual species. Many of the nation's zoos have evolved from facilities with holding cells and keepers to "resource centers" staffed with veterinarians, pathologists and biologists who track the reproductive viability of thousands of individual animals through computerized databases. The level of sophistication has grown immeasurably, along with the recognition that an international,

multidisciplinary approach—a CRC speciality—is the only one with a prayer of saving the world's threatened biota.

This 3,200-acre facility, in the foothills of the Blue Ridge Mountains in Northern Virginia, started out in the decade before World War I as the Ayleshire Quartermaster Remount Depot, a U.S. Army base devoted to raising the horses and mules upon which the military depended. During World War II, German and Italian prisoners of war were housed at the depot while working on neighboring farms. The rolling, pasture-covered hills were perfect for livestock, so much so that when the Army closed the base after World War II, the U.S. Department of Agriculture converted it to a cattle research station.

By 1973, though, USDA was closing the site—just as the country was awakening to the perilous state of the environment. That year saw the passage of the federal Endangered Species Act, and while Congress was finally giving rare creatures a legal shield, Theodore H. Reed was lobbying hard for a more immediate rescue mission. Reed, director of the National Zoo, wanted to create an adjunct to the downtown, visitor-oriented zoo—a new facility devoted to breeding and studying critically rare animals, especially large grazing mammals, in natural surroundings. The message fell on sympathetic ears, and with Congressional blessing, Reed began searching for a suitable location.

Two years after USDA packed its bags, the Smithsonian had a deed for the Front Royal property, and the old horse and cattle farm was seeing some eye-popping new tenants—herds of sable antelope from East Africa, Père David's deer from China and Przewalski's horse from the Mongolian steppe, along with dozens of other kinds of mammals and birds. Old Army buildings became labs and offices, while new structures and pens popped up to house a bestiary of the world's rarest animals—tree kangaroos from New Guinea, for instance, red-crowned cranes from Russia and China, and clouded leopards and red pandas from Asia.

According to Chris Wemmer, an expert on Asian wildlife who has directed CRC since its inception, the center was part of a new movement sweeping through zoos worldwide at that time—the shift from simply displaying a random collection of animals, to working in a coordinated, international fashion to preserve the rarest of the rare through careful breeding. But while part of CRC's job was to raise endangered species, it wasn't just going to be a glorified wild animal farm.

CRC quickly fostered a unique blend of the theoretical and the practical, applied to the problem of saving threatened mammals and birds. The center's ferret program provides an example of almost every facet of the facility's

wide-ranging mission, from reproductive physiology to education. Black-footed ferrets came to CRC in 1988 as a species on the ropes. The last wild colony had been nearly wiped out just three years earlier by canine distemper and sylvatic plague, and only 18 individuals remained. They were trapped and moved to a captive-breeding facility in Wyoming, from which some were subsequently transferred to Virginia. Beyond the simple risks associated with so few remaining animals, there was a more insidious danger that kept biologists awake at night—a genetic bottleneck, the loss of inherited diversity that might doom the ferrets regardless of what people did. Severe inbreeding brings on a host of ills: reproductive problems, behavioral abnormalities, heightened susceptibility to many diseases.

At first, CRC focused on getting its small ferret nucleus to breed naturally, said Linwood R. Williamson, CRC's collections manager. But it soon realized that not every bloodline was being equally represented in the program, and some males were indeed experiencing behavioral problems that prevented mating. Even before the first blackfoots arrived, CRC scientists started working with surrogate species—closely related Siberian polecats and domesticated Eurasian ferrets. These served as stand-ins for their endangered cousins as the specialists worked out the mysteries of ferret biology. When it became clear that the ferrets would need help from the zoo's reproductive sciences staff, they began to explore ways to artificially inseminate the animals. While artificial insemination, or AI, has a long history—it was first developed by Russian biologist Ilya Ivanov in the early 1900s for use with livestock—the techniques that work so well with cows and pigs are hit or miss with wildlife. For the past 25 years, scientists at CRC have struggled to understand just why.

CRC scientists anesthetize Kim, a female black-footed ferret, in preparation for artificial insemination.

On a cool morning last May, I met JoGayle Howard in one of the large surgical suites at the veterinary hospital at CRC, where she would be taking sperm from several nonbreeding male ferrets and using it to inseminate one of the females. Howard, red hair framing her masked face, and her assistant, Rachel Moreland, prepared their equipment as head veterinarian Mitchell Bush and technician Lisa Ware readied their first patient.

He was Benjamin, more formally known as #1501, a 5-

year-old nearing the end of his reproductive life, so it was important to throw his genes into the mix; the pedigree of each ferret in the nationwide breeding program is logged and plotted, and pairings are arranged to maintain the best genetic mix possible. But Benjamin's semen contained no sperm.

"Bachelor number two is named Reid, better known as number 1637," Howard announced in a game-show voice as the second male ferret was carried into the room. The first batch of Reid's semen to go under the microscope teemed with sperm—though many of them were deformed, with bent or folded tails, and swimming with difficulty. This is typical of black-footed ferrets—typical, indeed, of most badly inbred animals, one reason why conservation biologists try so hard to preserve a lot of genetic diversity in endangered species populations. But there were enough active, normal sperm in the subsequent samples that Howard gave the go-ahead for the next step—inseminating a female.

JoGayle Howard prepares to inject semen directly into Kim's uterus via a small incision in the ferret's abdomen.

Her name was Bonnie, a 2-year-old born in Wyoming, and she was roughly half the size of the larger males, a delicate creature the color of buff and charcoal. The artificial insemination procedure about to be used on her was the result of years of painstaking research by Howard and other CRC scientists, in the frustrating attempt to master the idiosyncrasies of ferret biology, often by using surrogate animals. At first, Howard and her colleagues had tried a nonsurgical form of AI, the kind of procedure used routinely on cows and dogs, in which the semen is simply placed in the vagina. No luck; what they didn't realize was that the anesthesia required for insemination also stopped the muscular movements of the uterus that bring the sperm and egg into contact.

"So we thought, 'OK, we'll put the sperm right where it needs to be,' and to do it we stole the laparoscope from human reproductive technology," Howard said. A thin metal tube resembling a miniature telescope, the laparoscope allows Howard to peer inside the ferret's body, locate the twin horns of the uterus and guide the catheter needle containing the sperm to precisely the right spot.

On this spring morning, the procedure took almost no time. Shortly thereafter, Bonnie was moving groggily in her carrying cage, her head wobbling. "Now she'll go back to her own enclosure, and in 42 days we'll expect to see something," Howard said. "There's no way to tell if she's pregnant—we've tried using x-rays, but that only works very late in gestation. But there's a video camera in each nest box, so if she's going to have kits we'll see her go into the nest box, go off her food and give birth the next morning."

Patience is an enforced virtue among wildlife biologists; a ferret's gestation period cannot be hurried, regardless of how often a pesky writer calls or stops by for an update. While Bonnie and the other inseminated ferrets underwent their daily rounds of sleeping and feeding, tiny embryos (we hoped) growing steadily inside them, I turned my attention to the rest of the Conservation and Research Center's exotic charges—and it quickly became clear that ferrets weren't the only rare species that have biologists scratching their heads.

Melissa Rodden, who came to the center as a grad student in the 1970s and never left, now oversees CRC's collection of maned wolves, a weirdly beautiful canine from the grasslands of South America, often described as a red fox on stilts. Rodden approached a large enclosure full of trees and tall grass, and called softly. Within moments, Reynita, a hand-reared female who came to CRC from a zoo in Houston, was fawning on the other side of the fence, making quiet greeting noises. She was a spectacular animal weighing 50 pounds or so, with deep, russet fur and ridiculously long, black legs. CRC has nine maned wolves; a large number, compared with most zoos, which usually have a pair at most, Rodden said. One reason for their scarcity in captivity is, well, olfactory.

A male clouded leopard often kills an unfamiliar female in captivity, making breeding of the world's most endangered cat difficult.

"Smell that?" she asked. It was hard not to notice the pungent, sulfuric odor in the air—the scent of maned wolf urine. "I kind of like it, but apparently a lot of zoos don't, or at least they figure that visitors wouldn't," she said. But the smell is a clue to one of the principle reasons why it's difficult to keep maned wolves healthy in captivity, Rodden explained. Most maned wolves do not reabsorb the amino acid cystine, but excrete it in their urine—contributing to the powerful odor. If their diet is not perfectly balanced, cystine can build up in their bodies and create kidney stones, which can block the bladder and damage their kidneys. Working with pet-food giant Purina Mills, CRC helped develop a commercial maned-wolf diet for zoos, one high in fiber and fat but low in protein.

Now Rodden is trying to learn why the predators breed so unsuccessfully in captivity. "That's pretty unusual for a dog. They're usually hardwired—they come into season, they breed," she said. One problem is that CRC's maned wolves come into estrus in early winter, primed by the diminishing day length that mirrors the breeding season in South America—during which temperatures can be in the 40s, Rodden said, but even that's not the same as a Northern Virginia January, when the pups are usually born. The female wolves have access to heated dens but don't always use them, thus losing their pups to exposure.

While the researchers understand relatively little about the behavior of the endangered animals they work on, they know even less about when and how they reproduce. Learning about hormonal chemistry proves a difficult but critical aspect of most captive breeding efforts at CRC. Investigating this uncharted territory sometimes results in some astonishing insights, as CRC endocrinologist Janine Brown found during a collaborative research project with the Cincinnati Zoo. In an attempt to tack down the estrus cycle of the rare Pallas' cat, she analyzed pounds of their droppings sent by the zoo. She discovered that the Cincinnati cats had not one but two peaks of hormonal activity, an abnormal spike in late November preceding the normal estrus that occurs in January. Knowing that the Cincinnati Zoo was having problems getting their Pallas' cats to reproduce, she called up her colleagues in Ohio and asked if anything unusual occurred at the zoo during late November and December. The answer came back that the zoo's Festival of Lights took place then, featuring longer zoo hours and a show of more than two million lights. Brown conjectured that the artificial lights triggered the

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females' cycle early by mimicking a longer period of daylight. The signals disrupted the males and the natural mating process. Brown advised zoo staff to move the cats away from the lights. During the next year, the Cincinnati cats produced a healthy litter.

With clouded leopards, a supple treetop hunter from southern Asia, the reproductive problem is more basic—adult males have a nasty habit of killing their mates in captivity, keeper Ken Lang said, as we stood in the dimly lit hallway of the leopard house.

"We know that putting young clouded leopards together generally works," said Lang, a lean man with a beard gone mostly white. Apparently, there is a window of opportunity when the cats are still young for them to pair-bond. The trouble is that zoos often have older, unmated animals, which until now were left out of breeding programs altogether because of the risk of attack. So CRC has gathered these "singletons," as Lang calls them, from zoos and research facilities around the country, and is experimenting with ways to widen that mating window.

One technique that shows promise is pairing young females with older, more experienced males, such as 16-year-old Omar, who crouched near the middle of his plain, concrete-floored cage, a forest of interlocking tree branches overhead; after staring intently at me for several long minutes, Omar flowed—it is the only word—out through a small door into his heavily planted outdoor run.

Instead of simply dumping two strange leopards together, Lang explained, they're placed in adjacent cages so they can see and smell each other for several weeks; then, first one, and then the other, is allowed separately in a communal enclosure, where their droppings and urine will mingle, and their odors will become familiar to each other. (The droppings are also checked scientifically by CRC staff, which monitors levels of stress hormones to see how the cats are feeling.) If all the signs are good, the male and female are finally brought together.

One big advantage that CRC has over zoos, Lang said, is that the animals are shielded from the disturbance of visitors. Many of the CRC buildings, like the clouded leopard house, are closed to nonessential staff to prevent disturbance. But the ferret-breeding facility is off-limits for an even more critical reason—to stem the arrival of infection. Although these animals can survive the harshest weather that the Great Plains can produce, they have no defense against influenza, canine distemper or a half-dozen other common viruses and parasites. Linwood Williamson gave me a peek, but nothing more; he opened the door, marked with large signs warning that it is a quarantine area and cannot be entered without masks and gowns, and I peered in as several of the keepers, suitably robed to avoid spreading germs to the ferrets, moved down a long, sunlit central corridor. To either side were ranks of dirt-floored enclosures, wire-mesh fronted and containing wooden nest boxes with black plastic pipes poking out as erstwhile tunnels. The cages alternated between ones about the size of an aver-

Nonthreatened sable antelope and Florida sandhill cranes often act as surrogates for research on endangered species at CRC.

age bathroom and others only half as big. Small, locked doorways connected them.

"The large enclosures are for the females, and the smaller pens are for the males. That way, when it's breeding season we just open the door and let the ferrets come together, all without the stress of trapping and moving them," Williamson said. Each cage was also connected by a door to the large outdoor run, still closed off to the ferrets on this spring day. In one, a pair of prairie dogs—Franklin and Eleanor, according to the hand-lettered tag on the door—were digging a complex burrow system; next door, Edith and Archie were doing the same.

"Basically, we use these guys as diggers, and we move them from cage to cage," Williamson said of the prairie dogs. By the time the rodents have finished remodeling and are moved to their next assignment, the ferrets have a real prairie dog burrow to occupy, complete with authentic smells—a foretaste of life on the Plains. After the ferret families are moved outdoors, their daily diet of ground-up prairie dog (not the digging crew, I was assured) is supplemented with live prey—prairie dogs brought in from the Plains and held in quarantine for several weeks to ensure they aren't carrying deadly sylvatic plague, common in most prairie dog towns. "The ferrets that we condition," said Howard, "have three to ten times the survival rate of those that have never seen a burrow or a hole in the ground."

Not every animal at CRC is endangered; during my first visit, I was surprised to see pens full of northern pintails, one of the most common ducks in North America. Like the Siberian polecats that act as surrogates for black-footed ferrets, explained Scott Derrickson, an ornithologist who is the facility's assistant director, the pintails provide CRC researchers a chance to work with common species to test techniques and theories—in this case, the mysteries of mate selection, and methods to freeze and thaw semen, later applied to rare waterfowl.

Derrickson was sorting through an enormous pile of mail as we spoke; he'd just returned from six weeks in Papua New Guinea, where he'd been studying a poisonous bird, the hooded pitohui, with CRC research associate Jack Dumbacher. Such overseas research is yet another branch of CRC's many-fingered mission, in which staff scientists work with range-country researchers studying such disparate subjects as howler monkeys in Venezuela, Eld's deer in Burma and habitat in Mongolia. Many international students have also come to CRC for intensive training and research opportunities, or avail themselves of the workshops and training courses regularly presented by CRC in far-flung parts of the world—an aspect of the center's work that started 15 years ago and has grown to be one of its linchpin undertakings.

Such links have led to fruitful relationships with international groups and foreign nations, including close work with the Chinese on the plight of the giant panda, one of the most endangered mammals in the world. A relationship with veterinary scientists at Germany's Institute for Zoo Biology and Wildlife Research resulted in some major innovations in the captive breeding of elephants. An aver-

A healthy litter of 3-week-old black-footed ferrets, North America's most endangered mammals, doze in a nest box.

age of five Asian or African elephant calves are born in U.S. zoos each year, a situation biologists believed would result in a population crash. That forecast proved especially dire because all attempts at artificial insemination had failed and biologists could not find a way to preserve elephant sperm by freezing. By monitoring reproductive cycles of elephants for the past several years and developing a special nine-foot-long endoscope-guided semen catheter, CRC researchers and their German counterparts were able to overcome the problems and impregnate four elephants, including one at the National Zoo, with sperm flown in from a Canadian bull named Calvin. Shanthi is due in mid-December 2001 after a normal elephant pregnancy of 22 months. "We've been deluged with requests for help from zoos across the country," said Brown. While the technology remains experimental, it does provide hope for sustaining captive elephant populations worldwide.

"Conservation problems are not purely biological," points out Chris Wemmer. "They're social, they deal with people; that's what makes them hard. I always say the biology is relatively easy—it's the people element that's really hard." CRC, for instance, keeps several dozen Scimitar oryx, which no longer exist in the wild. Reintroduction into their African habitat will not work without addressing basic problems of hunting and habitat reduction, issues that must be negotiated in diplomatic and political circles.

Yet working with living, breathing animals is still an imprecise science, as was brought home forcefully to me as I followed the ferret program. By early summer, Bonnie, the female whose insemination I observed, was under a 24-hour watch, with volunteers sitting through the long nights, staring at grainy, monochrome images on the bank of video screens. But while other females produced litters, Bonnie failed—one of several disappointments and setbacks this year in CRC's ferret program.

Of the 21 kits produced by that point, a third had died, including 4 out of a litter of 5 born to a small female going through her first reproductive season, Linwood Williamson told me as we sat in his office, just down the hall from the ferret enclosures. The kits were near weaning, a stage when keepers begin providing supplementary food to the family. But unknown to the staff, the young female's milk dried up prematurely. The hungry babies quickly weakened and died before the keepers could do anything.

Learning from the tragedy, Williamson's staff has now changed their routine. Females with litters will receive extra food earlier than was once thought necessary, and CRC keepers may remove the young kits from the nest box to weigh them—a trade-off because the information about the health of the babies comes at the price of increased disturbance. But such is the lot of those who work with endangered species; the process is an endless series of trials and inevitable errors, a constant refinement of technique and theory as scientists try to figure out what makes these rare and often delicate creatures tick. It is art as much as science; the complexity has been compared to building an airplane without instructions.

About the time you read this article, this year's crop of ferrets will have been loaded into specially outfitted pet kennels at CRC and shipped West, their destination assigned a few weeks earlier by the U.S. Fish and Wildlife Service, to a new ferret reintroduction site on Sioux tribal land along the Cheyenne River in South Dakota. They will slip out of their cages and into the night, smelling for the first time the rich odor of sagebrush, hearing the coo of burrowing owls, then gliding down a prairie dog hole to begin the predatory life that nature intended for their species. They will be part of a wild place—which, thanks to the Conservation and Research Center, will have become just a little bit wilder in the process.

Scott Weidensaul's book Living on the Wind: Across the Hemisphere With Migratory Birds *(North Point Press, 1999) earned a Pulitzer nomination. While photographing this story, Cameron Davidson discovered a ferret climbing up his leg.*

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Georges Seurat's 1884 pointillist masterpiece *A Sunday on La Grand Jatte*—a product of the artist's brush. Or is it?

WHAT'S WRONG WITH THIS *Picture?*

HINT: IT'S REAL

WHEN SHE'S NOT ONSTAGE, WHISTLER'S MOTHER HEADS her own marketing company. Blue Boy is a real estate appraiser. Jesus and his disciples work a variety of jobs. James the Greater is a consultant. Judas is a financial planner. And Jesus, a former carpenter, is now a general contractor. But each evening in July and August, when cool ocean breezes blow over Laguna Beach, California, these diverse characters put aside their day jobs. Gathering in a canyon just a few blocks from the Pacific, they strike familiar poses, hold them, and become living, breathing masterpieces.

Dusk descends and a few stars wink through the light-washed Southern California sky. Million-dollar homes gaze down from cliffs above an outdoor amphitheater where another sellout crowd is applauding the most unusual art pageant in America. As the applause dies down, binoculars are lifted throughout the audience. Music swells, and all attention focuses stage center. The curtain opens to reveal . . . a painting. Even from the expensive seats up front, the stage seems to contain nothing more than a lush landscape in a large frame. The narrator notes that this is Maxfield Parrish's *Garden of Allah*. Inside the frame, three golden-garbed women languish beside a pool. The garden, the pool, the entire scene, seem the product of an artist's brush. But then the woman in the middle blinks.

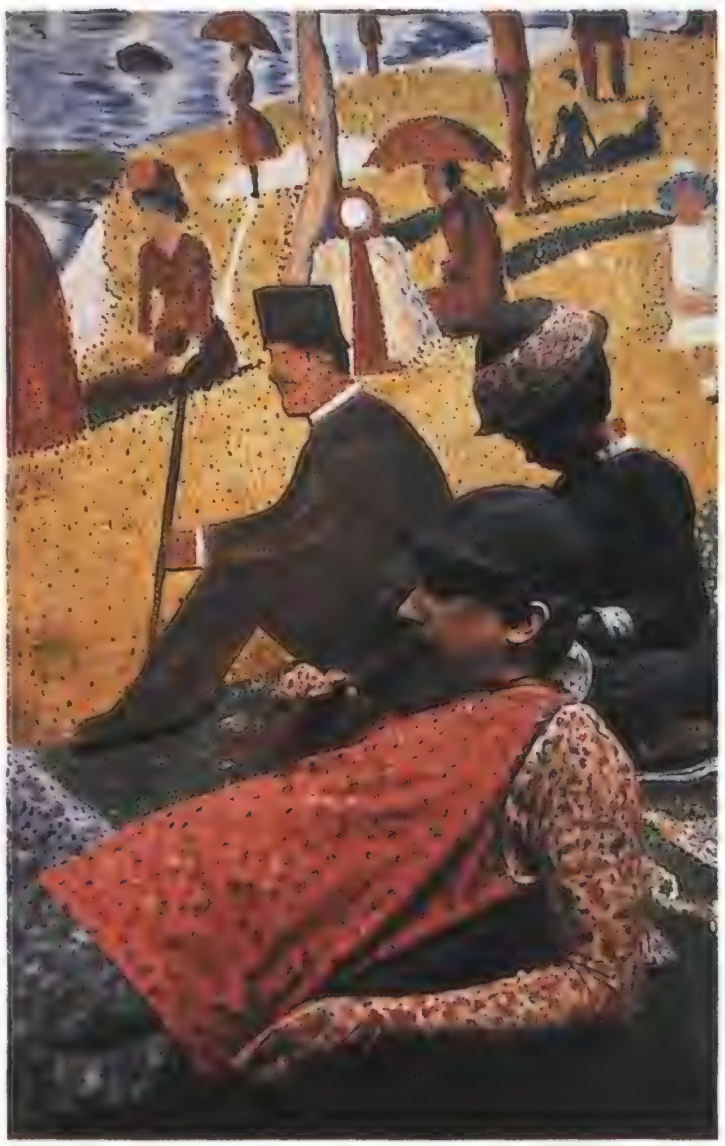
Elsewhere, art imitates life, but in Laguna Beach, the Pageant of the Masters inverts the cliché. Since 1933, this arty beach town cloistered against a canyon on the tip of Orange County has hosted a festival of living art. The pageant features tableaux vivants—paintings, statues, murals and other artworks posed by live actors. Raphael's *Sistine Madonna*, *Washington Crossing the Delaware*, works by Monet, Millet, Van Eyck—all are painstakingly posed

BY BRUCE WATSON
PHOTOGRAPHS BY SETH JOEL

onstage with such exactitude that audiences cannot distinguish them from actual paintings. Such utterances as "amazing" and "fantastic" can be heard throughout the Irvine Bowl as 40 works of art are presented two minutes at a time. And each summer, audiences flock to the pageant in numbers a museum might envy. The event runs every night from early July to Labor Day, and every show is sold out. Last summer, amid a storm of controversy that may yank the production out of Laguna Beach, nearly 150,000 people saw the Pageant of the Masters. But they didn't see the months of planning that make imitating art a work of art in itself.

Compared with meticulous French master Georges Seurat, Brad Booth makes art look easy. To paint *A Sunday on La Grand Jatte*, Seurat filled his canvas with thousands of tiny dots, each carefully pinpointed to depict a leisurely crowd enjoying Sunday in the park. It took Seurat nearly a year to finish his pointillist marvel; to be a part of it, all Brad Booth has to do is slip into the canvas, lie back on one elbow and freeze. Yet posing is the easy part of the pageant. Each evening Booth must spend nearly an hour in makeup and costuming. Then he awaits his turn in a performance that seems to be an art history course brought to life.

"Attention on the patio!" a voice booms over a public-address system behind the stage. "Attention! We need the Burghers of Calais and all Roman statuary to report for makeup." Scattered across the enclosed patio backstage are artworks in various states of becoming. In one chair, a bronzed man sits reading a novel while waiting to plant the flag on Iwo Jima in the Marine Corps' monument. Nearby, a robed 12-year-old girl, soon to languish in the *Garden of Allah*, talks to barefoot boys with cheek of tan who will pose in Winslow Homer's *Snap the Whip*. Across the patio, Thomas Gainsborough's *Blue Boy* and Thomas Lawrence's *Pinkie*, separate paintings, sit together on a small bench.



A bedecked and bedotted Brad Booth assumes his pose in the pageant's re-creation of Seurat's *La Grand Jatte*.

Before he became part of the painting, Booth had never seen Seurat's masterpiece. Yet one summer, a friend asked him to substitute for her son as a statue in a tableau. Booth enjoyed being one of the great works of Western civilization, if only for a moment or two. So when the pageant put out its casting call last January, he answered. Like the other 800 applicants, he was measured and photographed from several angles. The pageant doesn't seek professional actors or models. It relies on two alternating casts of ordinary people who fit the figures in selected artworks, millimeter by millimeter. Children make up a large portion of the cast because figures in the background of a canvas must be smaller than life. Booth, standing about 5 feet 9 inches, would have been huge for a distant figure in *La Grand Jatte*, but he fit the role of "the guy lying down smoking a pipe in the left-hand corner" just fine.

The festival that now sells out seats priced from $10 to $50 began as an effort to keep a struggling art colony alive. Even before the Depression, Laguna Beach lived a marginal existence. Picturesque, with its plunging hills and rocky coastline, the town seemed the very model of Bohemian life. By the 1930s, when an unknown novelist named John Steinbeck came to Laguna to write, a sizable portion of the town's 2,000-plus residents called themselves artists. With plenty of painters but few to buy their paintings, Laguna's residents decided in 1932 to hold a summer festival. Plays were presented and visitors were treated to garden tours courtesy of the Laguna Beach Garden Club. The following year, a few crazy artists decided to do something different. At one gallery, several "paintings" stepped out of their frames and paraded down the street. This second festival drew 15,000 people who soon spread the word. *Girl of the Golden West*, a portrait of a cowgirl, was the first live painting, yet it was not the first tableau vivant.

Imitating art is a tradition that goes back at least 1,000 years. During the Middle Ages, posed nativity scenes were popular. Later, kings were entertained by live paintings floating past on river barges. And in Victorian times, tableaus vivants allowed the wealthy to frame their classical fantasies at lavish parties. The heroine of Edith Whar-

PP.130,131 THE FESTIVAL OF ARTS

Backstage, six "marble" statues await the call to compose the *Birth of Venus* sculpture from Hearst Castle's Neptune pool. Gainsborough's Blue Boy and Lawrence's Pinkie sit at rear.

ton's novel *The House of Mirth* poses as a portrait, and her paramour sees "the real Lily Bart" in her tableau.

These days, tableaus vivants occasionally enliven festivals elsewhere in America and Europe. Yet only Laguna Beach makes its tableaus of the Masters into a full-scale annual pageant. Much of the credit goes not to the town's artists but to a man who never took an art lesson.

Growing up in Oklahoma in the 1890s, Roy Ropp always dreamed of being a painter but had to earn his living as a farmer and builder. In the 1920s, he moved to Laguna Beach to help build a customer's house and soon began painting in his spare time. He didn't care for Laguna's first living paintings, finding them too shoddy and staid, so in 1935 he took over the pageant and stretched it to fit a larger canvas. First Ropp turned the few live works into an entire evening of Masters. Then he added narration and live music. For the next several years, Ropp painted all the backgrounds, rehearsed the show in his own backyard and, with his wife, Marie, shopped for props and materials at Salvation Army stores. Instead of simple portraits, Ropp's pageant re-created elaborate works by Titian and Franz Hals and sculpture by Michelangelo. In 1936 he presented conservative Orange County with the pageant's first nude, Salome. That year, the pageant closed with Leonardo's *The Last Supper*. Unable to find a man with the gentle face of Jesus, Ropp cast a woman, a festival board member. The secret was kept all over town, and the woman played Jesus for ten years.

As the pageant grew, it attracted other artists. In 1949 Norman Rockwell showed up to see his *Hollywood Dreams* come to life. Several years later, Bette Davis posed for one night only in Sir Joshua Reynolds' *Sarah Siddons as the Tragic Muse*. Throughout the 1960s, the festival broadened its definition of "Masters" and has been expanding ever since. Recent pageants have posed an Olympic gold coin, a set of classic baseball cards and a 1933 Pierce-Arrow hood ornament. But each pageant always closes with a *Last Supper*. Ropp, who died in 1974, would be proud.

"Attention on the patio. 'Grand Jatte' please report for makeup!" Making his way through the crowd, Brad Booth prepares to go pointillist. Taking a seat in the chaotic makeup room under the stage, he sits motionless as a woman applies nine separate colors of dots to his face. Each color is specially mixed and labeled—"Grand

Veteran statue Wayne Datwyler's helmet is adjusted before he joins in planting the flag in the Iwo Jima memorial tableau (top).

Jatte-tan," "Grand Jatte-blue," and so forth. A few chairs down sits Anthony Loesch, slowly becoming the star of *The Last Supper*. While Booth puts on his Sunday best—spotted jeans, shirt and cap—Loesch dons a latex and fabric wig suggesting flowing brown locks. With a nod to his disciples, he slips into his robe. Seeing him now, you wouldn't recognize the Son of God. His makeup is vaudevillian, full of stark lines and exaggerated flesh tones. To resemble paintings from a distance, faces must appear flat, without the slightest shine. Seen backstage, each character looks more like a zombie than part of a live painting. Spotted and polka-dotted, Booth joins 6-year-old Olivia Obermeyer, who will play the seated woman, rendered smaller by perspective, in the center of *La Grand Jatte*. Together they await their two minutes of fame.

Onstage and off, the Pageant of the Masters is something of a miracle. Aside from a dozen full-time staff, the 500 people who pose, prepare and coordinate the pageant are volunteers. "What keeps people coming back is the opportunity to participate in theater without the pressure," says pageant director Diane Challis Davy, who posed in the event while in high school before being hired in 1980 as a costume assistant. She's been directing the pageant since 1996.

Watching from the wings, I get a sense of the intricate timing involved. Despite months of preparation, the entire show is brought together with just three dress rehearsals. Accidents happen. An angel once hurried into a canvas wearing his glasses. One night in 1969, a living statue of Galatea attracted a live pigeon. The pigeon groped and clawed, slipping down Galatea's shoulder while she held her perfect pose. Finally she smiled and the audience broke into applause. Then there is always the occasional sneeze or other betrayal of human frailty. "Sometimes I get the urge to just fall over onstage," confessed Christopher Brazelton, who this year plays Doubting Thomas in *The Last Supper*. "You're posing for two minutes, but it seems like light-years." Yet the living artworks hold their poses, usually without a hitch.

While the audience focuses stage left on another tableau, I watch a huge "wagon" rolling into place behind the closed curtain. The wagon holds faux marble pillars. Between them, several off-white statues of Roman gods joke about what it's like to be Rome's Trevi Fountain. Stagehands make last-second adjustments to latex hair and live arms. The music dies down, giving the gods their cue. They freeze. Lighting softens; the curtain opens, and there stands the famous fountain in the flesh.

If this blend of skin, bone, paint and plastic has found a home here, it isn't just because Laguna Beach loves the arts. True, the high school's sports teams are called "The Artists." And running concurrent with the pageant are three separate art exhibitions, including the Festival of Arts, which sells very expensive and very stunning works right outside the Irvine Bowl. But for all its esthetics, the pageant also celebrates a popular Southern California craft—simulation. Mimicking real life is a Southland specialty. Without leaving the L.A. area, a tourist can visit New Orleans' French Quarter (at Disneyland), Philadelphia's Independence Hall (at Knott's Berry Farm) and a world of tableaus from Hollywood films at Universal Studios. So although the pageant might have begun in any art colony, it has thrived here where people respect the art of imitation, especially when it's done by masters.

Having seen masterpieces mingling backstage, I was eager to watch from the audience. From that perspective, the tableaus seemed like theatrical versions of trompe l'oeil. "Tableaux vivants depend for their effect not only on the happy disposal of lights," Edith Wharton observed, ". . . but on a corresponding adjustment of the mental vision." From a distance, statues look like statues and paintings look like, well, paintings. Yet adjusting my mental

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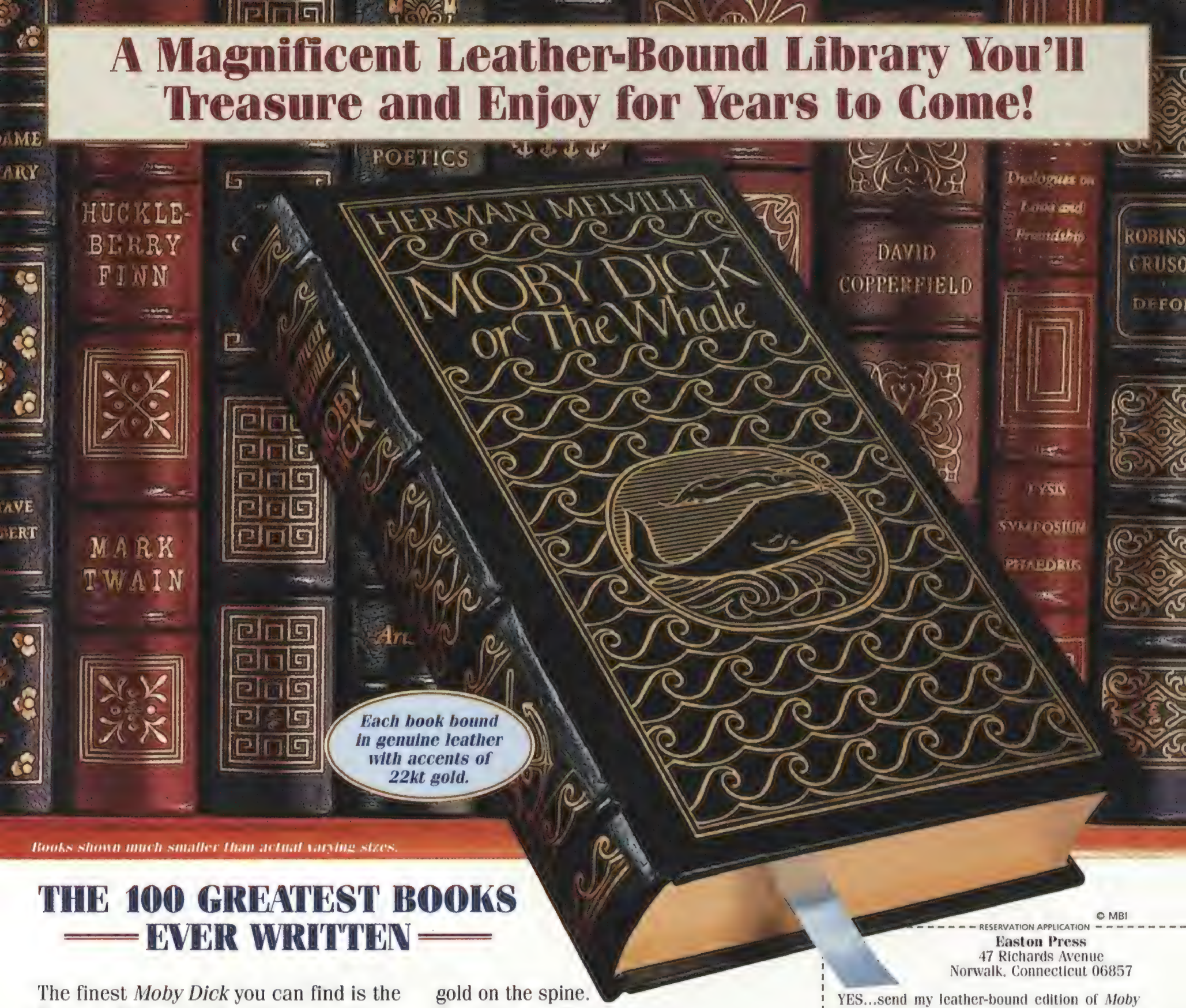

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Staff member Judith Parker fine-tunes the Apostles' head tilts and hand placements just before the curtain opens on Leonardo's *The Last Supper*.

Pageant director Diane Challis Davy peruses a reference book on the pageant's set for Whistler's renowned portrait of his mother.

vision, I appreciated how the pageant toys with the artist's tools. An artist struggles to make paint or plaster look like a person. The pageant struggles to make people look like paint and plaster. But the pageant doesn't merely imitate. Before each work, a narrator offers history and anecdotes, turning art into a story. And the audience is swept into the simulation, especially when the pageant presents "builders," living paintings assembled with the curtain up.

Building Homer's *Snap the Whip* onstage, an empty frame is rolled out before the audience. Lights dim. Next a curved "wagon" of "grass" is wheeled inside the frame. Several young boys climb into the canvas and jostle for position on the grass. Seconds later, the painted sky and farmhouse roll up as background. The boys clasp hands. The lights go up to the sound of old-time fiddle music. The effect is stunning, as if Homer's models had been revived for a split second, then turned to paint again. A few works later, a "builder" metamorphoses Monet to Seurat. Characters change places. A new set is rolled out, and the former's painting of a picnic beneath mottled trees becomes the latter's painting of a Sunday on the Grand Jatte. At lower left, in sporting cap and sleeveless red shirt, is Brad Booth, reclining with pipe and perfectly pointillist.

Following the Trevi Fountain comes the finale. Beneath somber lighting to the lilting strains of Jules Massenet's "Meditation," *The Last Supper* is revealed. Jesus and his disciples sit at the familiar long table. Having seen it up close, I know the table is a narrow trapezoid laden with fake rolls and oval plates, yet even with binoculars, I'd swear Leonardo's fresco had been moved from Milan to this California beach town. For two reverent minutes the simulation holds the stage. Then the curtain is drawn, and the audience files back into the real world, where a real dispute is raging over the pageant's future.

In August, the pageant's board of directors voted to move the event to neighboring San Clemente. The controversial move, the result of a yearlong lease dispute between the board and the town, has framed the pageant in bitter politics. Pageant members voted to recall the board and vowed to fight the move in court. The controversy has left the pageant's long-term fate in limbo. But this much is certain. The 65th pageant will be held in Laguna next July 6 through September 1, with another parade of paintings and sculpture perfectly posed. And at the conclusion of each show, great works of art will step off the stage and call it a night.

Backstage, Whistler's Mother has already gone home. Brad Booth is still taking off his makeup. Then as the audience stands, sharing superlatives, Jesus and his disciples climb off their set and head backstage. Wheeling off *The Last Supper* table, a worker calls out, "That's it! Have a nice night!" Another evening of life imitating art has come to a close.

Info-Aged, an anthology of Bruce Watson's humorous essays, was published in 1999. Photographer Seth Joel is based in California.

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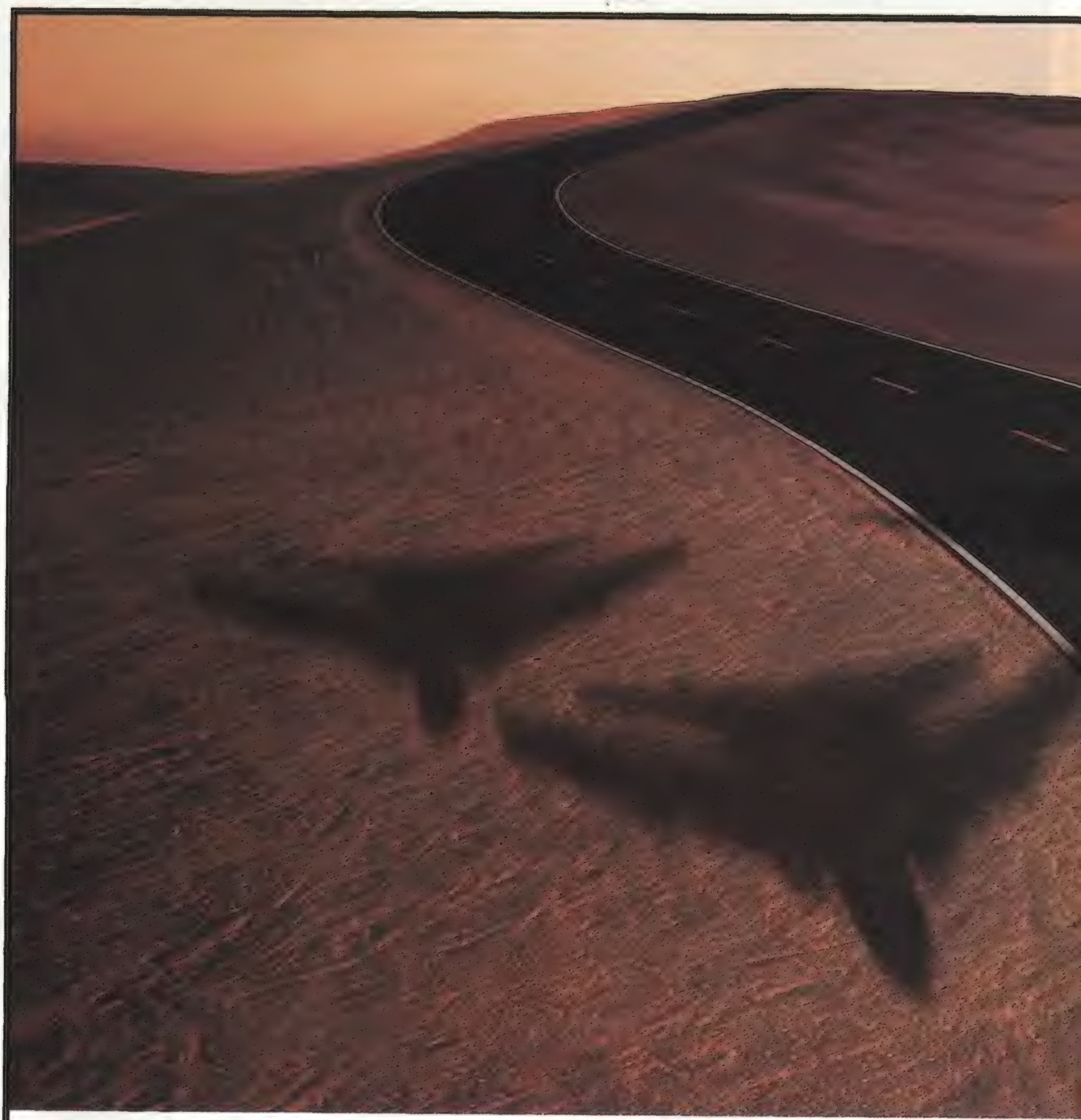

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An Indian worker manhandles a cartload of tin ore deep inside Bolivia's Colquiri Mine.

FOR CENTURIES THE SILVER-RICH BOLIVIAN ANDES HAVE PRODUCED ASTONISHING WEALTH—AND AN EQUAL MEASURE OF HUMAN HARDSHIP

Mountains

PHOTOGRAPHS BY JEAN-CLAUDE WICKY

of Pain

CHAFED RAW BY PERSISTENT AND BITTERLY cold winds, the flanks of Cerro Rico push naked and lifeless into the skies above southern Bolivia. It is no place for humans, yet this austere 15,680-foot Andean peak became the closest that the Spanish ever came to finding El Dorado in the New World, its slopes surrendering more than 25,000 tons of silver between 1545 and 1825. For the Quechua- and Aymara-speaking peoples, however, Cerro Rico became a hell of Dantean proportions, a seemingly insatiable beast that swallowed hundreds of thousands of Indian miners.

Over the course of a decade, Swiss photographer Jean-Claude Wicky made a dozen pilgrimages to Cerro Rico and other silver, gold and tin mines in the Bolivian Andes, pulling double shifts in the oxygen-starved, claustrophobic confines of mining tunnels to document this world in stark black-and-white images. Although the Spanish are long gone, new generations of Indian miners still ply the wormholed mountain and others like it in the Cordillera Real of the Bolivian Andes.

The discovery of silver in Cerro Rico in 1545 brought the town of Potosí into existence; 28 years later, its crooked streets—the better to cut the fierce wind—bore 120,000 residents, comparable to the population of Paris, London or Seville. Silver flowed so copiously from the mountain that European Potosinos became immensely wealthy, immersing themselves in a celebration of excess, reputedly paving a street with silver bars, frequenting gambling houses and

Potosí, Bolivia, in the shadow of Cerro Rico

bordellos and engaging in bloody duels wearing emerald-studded helmets and wielding Toledo swords.

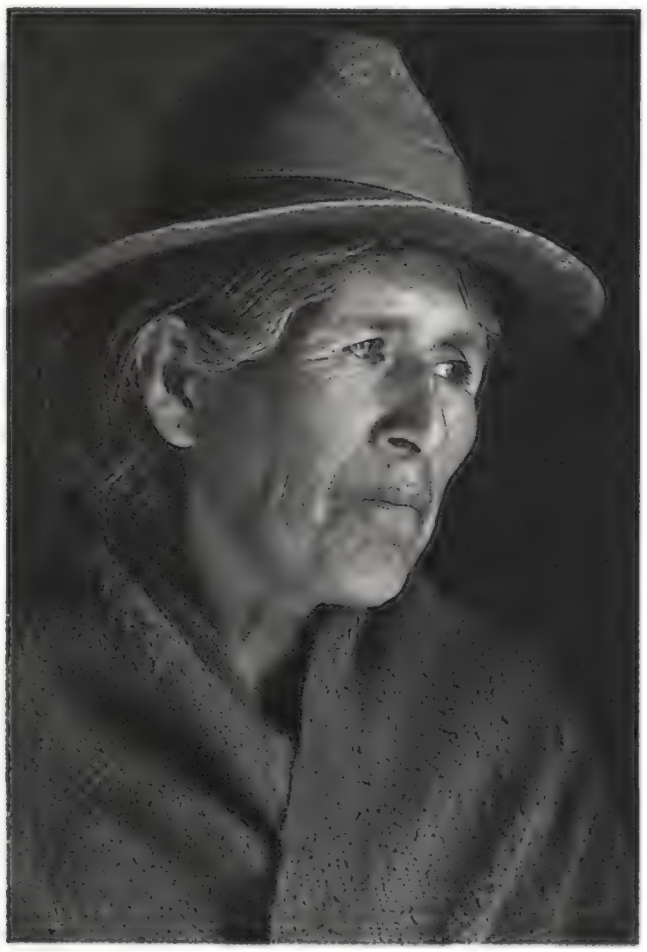
At first, the neighboring Indians worked in the mines and enjoyed fair wages under the *mita*, a system of communal work devised by the Inca. Eventually, greed induced the Spanish to turn the mita into a forced labor system under which Indians were torn from their rural communities and compelled to work under inhuman conditions. The miners toiled from dawn to dusk, chewing coca leaves, so as to cheat hunger and survive the lung-bursting work inside the mines. More than a quarter million Indian miners died from mining accidents, lung disease, and mercury poisoning from ore-refining over the course of the Spanish colonial period, adding to the already staggering devastation wrought by a host of European-introduced diseases.

With Potosí's riches heralded by Cervantes and others, mines opened across the Bolivian Andes, and the silver ingots that crossed the Atlantic in the holds of galleons fueled the flowering of the Spanish Empire. In the meantime, Indian miners fought to stay alive and in doing so, embellished their own culture with distinctive flourishes.

Potosí, once the wealthiest and most famous city in the Americas, has become one of the poorest, the rich veins of silver having long since been depleted, although tin and other minerals remain. Today, driven by poverty to carry on in the footsteps that their forebears have trod for more than five centuries, Indian miners continue to press ever deeper into the heart of the silver mountains. *—John F. Ross*

In recognition of their suffering, women widowed by the mines receive rights to the mineral-poor tailings and rocky ledges outside mine shaft entrances. Two of these women, known locally as *palliris* (opposite), negotiate the steep slopes outside the Viloco Mine more than 200 miles northwest of Potosí. Ore that 63-year-old palliri Ascencia Isla (left) chips out of Potosí's Cerro Rico and carries to town in heavy sacks will net her only $30 to $40 a month, barely enough to survive. Above: A fact of life at high altitude, sudden snow and ice storms interrupt the Sunday morning market near the Colquiri Mine.

Deep inside the Siglo XX Mine, workers pause in front of a representation of El Tío, a devil figure. While the miners practice Christianity topside, the subterranean domain belongs to pre-conquest gods, and thousands of El Tío effigies populate mine tunnels across the Bolivian Andes. Each morning after descending to the work area, Indian miners sit in front of the figure and spend a meditative moment chewing mildly narcotic coca leaves. So as not to anger the spirits, miners not only lavish El Tío with cigarettes, coca leaves and alcohol, but hide all picks, which resemble the shape of a Christian cross.



Coca leaves pack the cheeks of Don Caliazaio (opposite) of the Totoral Mine near Potosí. Most miners depend on the euphoria induced by this mild narcotic to cope with hunger pangs and give them energy and fortitude in the mines. Silicosis, black lung disease, accidents, arthritis and pure physical exhaustion will end the careers—or the lives—of most Indian miners by their early 40s. Little opportunity exists for Indian children, such as Lucas Carmona (above, drinking a cup of coca leaf tea), to break the grinding cycle of poverty that has spun for more than five hundred years. "One has to have seen a mining camp in Bolivia to realize what man can endure," wrote Bolivian historian Sergio Almaraz Paz in 1969, the truth of which seems etched in the face of this Potosí woman (left).

Andrew Carroll

FROM POETRY TO WAR CORRESPONDENCE, THIS 31-YEAR-OLD HAS BEEN SPREADING WORDS WITH A MISSIONARY'S ZEAL

Man of Letters

BY LISA NEWMAN

THE SUN REFLECTS OFF the polished black granite of the Vietnam Veterans Memorial as Andrew Carroll, shading his glasses with his hand, examines the names on the wall before us. In all, there are more than 59,000 listed there. But on this day, one among the dead has become more than a statistic. As Carroll and I pause before a yellowed photograph with a miniature American flag draped over it, we realize that the woman who parted with the picture is hovering nearby, watching as we and other strangers gaze down on the items she's left there.

Miachelle Ruggs was a toddler in April of 1969 when her father, PFC Randall Ruggs, was killed near the Cambodian border. Today, she tells us, would have been his 53rd birthday. "It's the first birthday card I ever bought him," Ruggs says, as Carroll gently lifts the greeting card from its place by her father's name.

"I have missed 31 years of your birthday," she has written, "and you missed 31 years of mine."

For most people, the opportunity to hear a stranger's experience at such a moment—a moment both so intimate and so steeped in history—rarely comes. For Andy Carroll, it comes daily, from all across the country. It arrives not in moments like this, with the strangers themselves, but in the form of letters, written long ago by Americans at war and sent to him by widows and veterans,

PHOTOGRAPHS BY DENNIS DRENNER

Over his relatively short adulthood, Andy Carroll has launched a dizzying array of literary projects.

children of soldiers felled in battle, and grandchildren and great-grandchildren of the same. Though mostly photocopies, for Andy these pages still reverberate with their authors' feelings at that particular moment in our nation's history, and at that particular moment in their lives.

It's been two years since Carroll convinced Abigail Van Buren (Dear Abby) to put a plug in her column for his Legacy Project—an effort to encourage Americans to search their attics and closets for these intimate accounts of our nation at war—but the letters keep pouring in. Many have been selected to appear in a book of never-before-published war letters that Carroll is editing. Covering America's major conflicts from the Civil War to the present, this unprecedented collection, titled *War Letters,* will be released by Scribner Books next May. Recently, Carroll has been racing against the deadline. "There are three bins of letters I haven't even touched," he admits, seeming suddenly uncomfortable with the idea that he's sight-seeing rather than back at his apartment office a few miles away, sorting through his growing collection of letters.

Perhaps it's that level of persistence that has led this earnest 31-year-old into such a dizzying array of projects over his relatively short adulthood. Last year, he was standing by Senator Robert Torricelli, promoting *In Our Own Words*, their coedited collection of great 20th-century American speeches. Before that, there was another collection of letters—from historic figures and ordinary Americans alike—that landed him on the *New York Times*' best-seller list in 1998, and on the Oprah Winfrey Show, among other talk shows, to discuss the art of letter writing. Earlier, he had published three other books (all guides to volunteering), two of them before graduating from college.

But the undertaking for which he is perhaps best known is the poetry giveaway project he launched with Nobel Prize-winning poet Joseph

Carroll's cluttered apartment in Washington, D.C. also serves as his office.

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26	11.77	11.24	18.81	17.50	30.62	28.00	54.25	49.00
27	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
28	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
29	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
30	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
31	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
32	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
33	11.86	11.33	19.03	17.71	31.06	28.43	55.12	49.87
34	11.94	11.33	19.25	17.71	31.50	28.43	56.00	49.87
35	11.94	11.41	19.25	17.93	31.50	28.87	56.00	50.75
36	12.03	11.50	19.46	18.15	31.93	29.31	56.87	51.62
37	12.12	11.59	19.68	18.37	32.37	29.75	57.75	52.50
38	12.21	11.77	19.90	18.81	32.81	30.62	58.62	54.25
39	12.39	11.94	20.34	19.25	33.68	31.50	60.37	56.00
40	12.56	12.21	20.78	19.90	34.56	32.81	62.12	58.62
41	12.74	12.39	21.21	20.34	35.43	33.68	63.87	60.37
42	12.92	12.65	21.65	21.00	36.31	35.00	65.62	63.00
43	13.09	12.83	22.09	21.43	37.18	35.87	67.37	64.75
44	13.45	13.09	22.96	22.09	38.93	37.18	70.87	67.37
45	13.89	13.45	24.06	22.96	41.12	38.93	75.25	70.87
46	14.42	13.71	25.37	23.62	43.75	40.25	80.50	73.50
47	15.13	14.07	27.12	24.50	47.25	42.00	87.50	77.00
48	15.92	14.51	29.09	25.59	51.18	44.18	95.37	81.37
49	16.72	14.95	31.06	26.68	55.12	46.37	103.25	85.75
50	17.60	15.39	33.25	27.78	59.50	48.56	112.00	90.12

MONTHLY RATES

Issue Age	$101,000		$250,000		$500,000		$1,000,000	
	Male	Female	Male	Female	Male	Female	Male	Female
51	18.48	15.83	35.43	28.87	63.87	50.75	120.75	94.50
52	19.37	16.27	37.62	29.96	68.25	52.93	129.50	98.87
53	20.34	16.89	40.03	31.50	73.06	56.00	139.12	105.00
54	21.40	17.51	42.65	33.03	78.31	59.06	149.62	111.12
55	22.81	18.31	46.15	35.00	85.31	63.00	163.62	119.00
56	24.23	19.10	49.65	36.96	92.31	66.93	177.62	126.87
57	25.73	19.99	53.37	39.15	99.75	71.31	192.50	135.62
58	27.50	21.05	57.75	41.78	108.50	76.56	210.00	146.12
59	29.71	22.28	63.21	44.84	119.43	82.68	231.87	158.37
60	32.62	23.79	70.43	48.56	133.87	90.12	260.75	173.25
61	36.25	25.47	79.40	52.71	151.81	98.43	296.62	189.87
62	40.31	27.23	89.46	57.09	171.93	107.18	336.87	207.37
63	45.00	29.27	101.06	62.12	195.12	117.25	383.25	227.50
64	50.30	32.01	114.18	68.90	221.37	130.81	435.75	254.62
65	56.31	35.54	129.06	77.65	251.12	148.31	495.25	289.62
66	62.58	39.87	144.59	88.37	282.18	169.75	557.37	332.50
67	69.30	44.91	161.21	100.84	315.43	194.68	623.87	382.37
68	76.81	50.56	179.81	114.84	352.62	222.68	698.25	438.37
69	85.47	57.02	201.25	130.81	395.50	254.62	784.00	502.25
70	95.72	64.26	226.62	148.75	446.25	290.50	885.50	574.00
71	107.30	72.13	255.28	168.21	503.56	329.43	1000.12	651.87
72	119.94	80.79	286.56	189.65	566.12	372.31	1125.25	737.62
73	134.08	90.16	321.56	212.84	636.12	418.68	1265.25	830.37
74	150.07	100.23	361.15	237.78	715.31	468.56	1423.62	930.12
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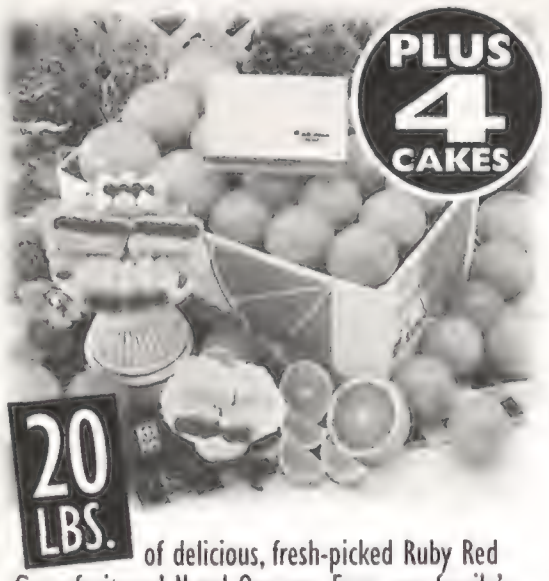

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Together, Carroll and Brodksy hatched a plan to reintroduce poetry into the lives of Americans.

Brodsky back in 1992—when Carroll was 22 and still a student at Columbia University in New York.

A close friend had sent him the text of a speech Brodsky had given at the Library of Congress, where the Russian-born writer was serving as America's poet laureate. Though Carroll had never heard of the poet, he was thrilled by Brodsky's radical suggestion that "an anthology of American poetry should be found in every drawer in every room in every motel in the land, next to the Bible." He shot off a note to Brodsky, asking if anything had come of his idea. After an exchange of letters, in which Brodsky admitted that he'd "achieved nothing," the two met at a Greenwich Village café and together hatched a plan to reintroduce poetry into the lives of Americans.

"If I'd known he'd won the Nobel Prize," Carroll tells me, "I never would have bothered writing to him." We have met today for lunch, but since Carroll begins his day at around noon—after working until 4 or 5 in the morning—the midday meal is taking place at 3 P.M. "I used to try to go to bed earlier," he explains, "but I would toss and turn. I couldn't do it, and it killed me that I was wasting time by tossing and turning. I can't go to sleep early and wake up at 5. So this is the way I get everything done."

"LITERATURE IS FOR EVERYONE"

"BEFORE I STARTED THIS PROJECT WITH Brodsky," Carroll tells me, "I didn't even like poetry. I was simply floored by Brodsky's idea of putting poetry in hotel rooms. It was so democratic in spirit, so egalitarian, this notion that literature is for everyone."

It was also an idea that, at least at first, didn't meet with much success. But Brodsky and Carroll kept plug-

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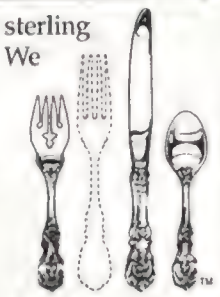

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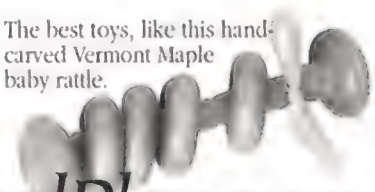

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ging away, and finally, in 1993, the Doubletree Hotels and the Book-of-the-Month Club sponsored an initial giveaway of 10,000 volumes of *Six American Poets*, edited by Joel Conarroe, in the Doubletree's hotel rooms. The next year Dover Publications—which publishes slim volumes of short, classic works through its Thrift Edition series—offered Brodsky and Carroll a significant discount on its poetry books. There were collections of Edgar Allan Poe and Walt Whitman, love poems, Spanish-American poetry, African-American poetry, verse about the Civil War, and more. Money started coming in from donors, Dover began printing special runs of its poetry books—and the American Poetry and Literacy (APL) Project was on its way.

Joseph Brodsky lived to generate public interest in the project, and to see it take off. Then, in 1996—at the age of 55—the poet unexpectedly died of a heart attack. After Brodsky's death, Carroll's devotion to the project grew even stronger. He began to broaden his giveaway efforts, seeking out venues most likely to warehouse bored and restless citizens. He published poems in the Yellow Pages in different regions of the country, and gave away poetry books at hospitals, nursing homes and on subways. At New York City's Criminal Courts Building he created a project called Poetic Justice to liven up the rooms where jurors are kept waiting. And two years in a row on April 15, at post offices across the country, he and two dozen volunteers rewarded last minute tax filers with copies of "The Waste Land" by T. S. Eliot.

While continuing to put energy into the APL project, Carroll had also

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Actual Size

begun working in earnest on another idea the year before Brodsky's death, an idea that had been brewing since his early days in college. In December of 1989, when Carroll was a sophomore at Columbia, his father's house in Washington, D.C. burned to the ground. His father—and the family cat, Claude—had barely escaped. As the younger Carroll searched through the wreckage right after the fire, he realized that one of his most treasured possessions had been lost—a box of old letters that he'd saved since childhood and added to periodically since. Just six months earlier, his high school friend Chris Davies—the same friend who would later send him Brodsky's speech—had written missives home from China during the Tiananmen Square uprising. Carroll had saved them all. Now, he could picture the stamps, the scrawl, but he couldn't read through them, or touch them, ever again.

LETTERS OF A NATION

AROUND THE SAME TIME AS THE FIRE, PBS had aired Ken Burns' compelling documentary series "The Civil War." Carroll and a friend were watching as the narrator began reading from a beautiful love letter, written by a soldier to his wife as he headed into battle. As the narrator finished reading, the audience learned that the young Union major was one of 4,500 men who died on the field at the Battle of Bull Run. Carroll remembers tears welling up in his eyes as he sat on the couch watching.

"That aired not long after another documentary, on HBO, called 'Dear America: Letters Home from Vietnam,' which ended with a letter that had been left at the Vietnam Veterans Memorial." It wasn't a card from a daughter to her father that had captured his attention that time, but one from a mother to her dead son. "That letter from the Wall, and the letter from Bull Run . . . in a way, they started my whole journey, first into

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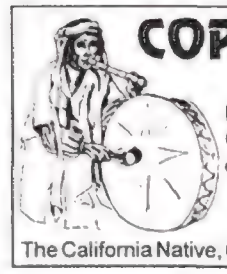

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collecting historic letters generally, and then the war letters."

For years, he kept copies of interesting, historic letters, thinking at first of publishing a book of the "world's greatest letters." But that was too broad, publishers told him. Ultimately, he settled on a collection of American correspondence, and continued digging, spending countless hours in the dark recesses of the Library of Congress, and on the phone, tracking down the letters he coveted. "I knew that if we could pick the most riveting letters—right at a time that e-mailing was skyrocketing—then it would be a perfect way to reintroduce the power and relevance of letters." After about 20 rejections from publishers, his agent called with a winner. The resulting *Letters of a Nation: A Collection of Extraordinary American Letters*, published in 1997, ultimately went through at least six hardcover and six paperback printings.

He continued digging, spending countless hours tracking down "the most riveting letters."

In selecting letters for the book, Carroll says he followed a simple editorial policy. "I only print letters in their entirety. I don't want to read a page full of ellipses, and I assume other people don't either. So, to be included, a letter has to be a damn good read from top to bottom. Then, it should offer some insight into human nature, or give a riveting account of some event, or tell a good story." Dr. Martin Luther King, Jr.'s 19-page "Letter from a Birmingham Jail" made it. So did one of Albert Einstein's notes to his "sweetheart" Mileva Maric. But others, eminently quotable, but less readable, did not.

"The first part of the book is historic," Carroll says, with letters that reflect different periods or issues in the life of our nation. "And the second, more personal," with letters that Carroll placed in categories of "Humor and Personal Contempt"; "Love and Friendship"; "Family"; "Death and Dying" (including a letter from Amelia Earhart to her parents on the chance she might be killed during one of her flights); and "Faith and Hope."

CLOSE TO HOME

WHILE STILL WORKING ON THE BOOK, Carroll was contacted—through a social worker—by the woman who'd given him up for adoption as an infant. She was interested in passing along some medical history and wanted to meet him. Carroll told the social

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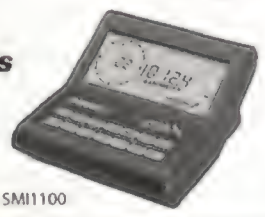

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With Letters of a Nation *published, Carroll took off across country with a truck full of poetry.*

worker that his biological mother could start the process by writing him a letter. For almost a year before they met, the two unveiled their lives in a series of letters. To this day, he looks back on the letter writing as critically important for getting to know his birth mother, and says that they continue to stay in touch through letters.

That experience also led Carroll to seek out a letter representing the adoption experience for the "Family" section of his book, which now contains a note from a young woman named Michele Song to her birth mother, whom she had yet to meet. Deborah Baker, Carroll's editor on *Letters of a Nation*, was deeply impressed with Carroll's devotion to reflecting the diversity of experience through this collection.

She recalls how with only three days to deadline on that book, Carroll called breathlessly with word that he'd tracked down a document of considerable rarity. After months of scrolling through microfiche and writing letters to the Arkansas Historical Society, he'd found an 1847 letter describing the unselfish deed of a group of Choctaw Indians. Having learned of the famine taking place in Ireland, and well aware of the suffering caused by hunger, the Choctaw managed to raise among their small number about $170—worth several thousand in today's dollars. Col. G. W. Clarke, who had witnessed their efforts, later wrote of them to the *Arkansas Intelligencer*, challenging its readers to match the Choctaw's generosity. Carroll reprinted the letter in the section devoted to "Letters of Faith and Hope," near the end of the book.

After *Letters of a Nation* was published, and the promotional frenzy began dying down, Carroll was ready for a new challenge. Turning his

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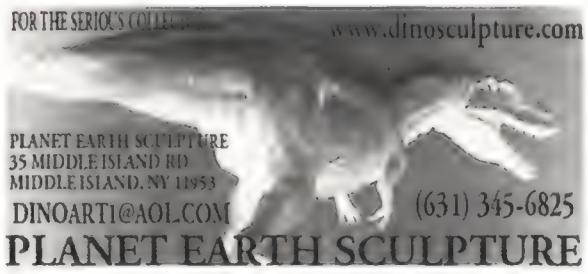

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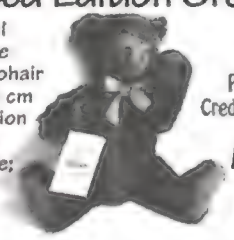

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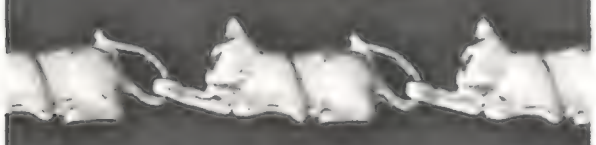
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attention back to the poetry project, he began making plans for April, which had been dubbed National Poetry Month in 1996 by the Academy of American Poets. Thinking big, he convinced the Ryder company to donate a truck that could carry five and a half tons of books, and the Growers of Washington Apples to help pay for the cargo as their way to "plant the seeds" of literacy across America. Then, like a literary Johnny Appleseed, Carroll took off on a cross-country trek—dubbed the Great APLseed Giveaway Project—and handed out 100,000 volumes of poetry in schools, at train stations and grocery stores . . . wherever he might find a willing reader.

DELIVERING FREE VERSE

IN LAS VEGAS, CARROLL PASSED A COPY of *Great Love Poems* to a couple entering a 24-hour wedding chapel, and ended up reading one of the poems during their brief ceremony. In Texas, he donated books-on-tape for blind patrons of the Lighthouse of Houston. In Louisiana, Carroll hand-delivered thousands of paperback poetry anthologies to inmates at the state penitentiary in Angola. And at a truck stop off Interstate 55 in Arkansas, he approached three truckers, deeply immersed in lunch and conversation. Cautiously, Carroll lugged his box of poetry books in their direction, stepping lightly until the heaviest guy, his neck buried in his beard, caught Carroll moving toward them.

"Would you like some free poetry books?" Carroll called out, cheerful as always, but prepared for failure.

"Poetry!" one of the truckers exclaimed. "No kidding.

"Do you have any Robert Frost?"

Carroll laughs. He loves telling this story. For him, it drives home Joseph Brodsky's vision of an America in which everyone reads poetry, not just the "one percent" elite the poet derided in his speech.

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Carroll founded his Legacy Project to preserve the letters of our nation's wars.

As he carted his loot of books across the country, Carroll tapped out a daily journal on the American Academy of Poets' Website, detailing how his inability to follow directions turned a 4,000-mile trip into a much longer excursion. (Getting lost is apparently a common experience for Carroll. It's his impulse to push ahead, he says, his impatience. It's why he sometimes absentmindedly shoves his milk on the shelf and his cereal in the refrigerator.)

Having helped edit one volume of poetry for the trip—*101 Great American Poems*—Carroll followed up the journey by editing another. *Songs for the Open Road*, inspired by his cross-country trek, was printed the following year by Dover and, as its debut, was given away in every new Volkswagen Beetle sold in April of 1999. It has since become one of his hottest "sellers," given away to newly trained Peace Corps volunteers, to international fliers on American Airlines, and on the occasional Amtrak train headed for New York.

For several years now, Carroll has had a deal with Amtrak. Whenever the mood strikes, he carries boxes of poetry onboard and hands the books out to passengers. Bored by the scenery, and dulled by the commute, dazed and skeptical New York-bound passengers instantly perk up upon being handed a free volume of poetry.

TRANSPORTED BY POETRY

OVER THE PAST FEW YEARS, CARROLL estimates that he's given out 20,000 slim poetry anthologies on Amtrak, mostly on the route between his native Washington, D.C. and Penn Station, in New York. Carroll—who you'd think might have mastered the art of giving away poetry by now—slinks in the shadows, not entirely at ease with the attention the giveaway engenders. But whatever discomfort he harbors, Carroll revels in the moments after the books are gone, as he peers out on a train full of people flipping through poetry.

It's not quite Valentine's Day, but on February 12, it's close enough to the date to celebrate romance. So when we board the Amtrak train bound for New York, Carroll slices open a box filled with *Great Love*

Poems and reaches for a slim volume. Stretched out under a blanket, a third-grade teacher happily accepts the gift. "It will be a theme for my Monday lesson," she says of poetry, adding with a smile, "The strangest things happen on the train!"

As Carroll delivers yet another volume of poetry, 27-year-old software developer Alan Askew greets him like an old friend. Askew was traveling on Amtrak last October when Carroll appeared with volumes of Edgar Allan Poe poetry—specially printed for Halloween.

"It's ironic the way things have worked out for me," says Carroll now. "I never used to like poetry. I certainly didn't like history. And I didn't like travel. I thought of it as airports, delays, luggage getting lost. I wasn't really looking forward to going across country in a truck, for instance, but once I was out there, I never wanted it to end."

For someone who once didn't like poetry, Carroll certainly seems to have taken to the form, frequently quoting favorite poems. "I loved doing *Songs of the Open Road*," he says. "There were so many relevant classics . . . like Tennyson's 'Ulysses.'"

"The last stanza always gets me," Carroll says, and squints ever so slightly, as if at some out-of-focus TelePrompTer in his mind. "'And see

"You just start reading this kind of stuff, and learning about the context . . . and you can't stop."

the great Achilles, whom we knew,'" he recites tentatively, struggling to recall the rest of it. "There's something about not being what we once were, and then," he says, remembering the final lines, "'Made weak by time and fate, but strong in will / To strive, to seek, to find, and not to yield.'"

"It has to do with persevering," he says of Tennyson's poem. "With really living life. It's a theme that runs through so much of literature—this idea that we've got very little time here, we have to live it and not let up until it's done."

EXCITEMENT OF DISCOVERY

WHILE FINDING IT INCREASINGLY HARD to believe that Carroll once snubbed poetry, I'm also surprised to learn that he once hated history. "To me, history was all these little bits of information, dates and names and events, and there was so much, it was overwhelming. There was no way to make sense of it all. The way I am, if I can't understand something, I shut it off. But reading the letters, these actual eyewitness accounts . . . "

Carroll's eyes light up behind his glasses. "There is this one letter in my book, from one of the signers of the Declaration of Independence, and he's telling a story of a tubby signer and a skinny signer—I think it was a Colonel Harrison of Virginia and a Mr. Gerry—and Harrison, the tubby one, says, when we're hung for this, at least I'll die right away, but you, you'll be flying in the wind. They really did think that they were signing their death warrants.

"You just start reading this kind of stuff, and learning about the context, and making the connections, and you can't stop. That's what I want to share with people, that excitement of discovery."

It was that excitement that led Carroll ultimately to create his Legacy Project. While working on *Letters of a Nation*, Carroll was repeatedly struck by the war letters he was finding, firsthand accounts of our nation's most dramatic, and most troubling, moments. Many of the letters were from men who had little or no formal schooling, and yet, what inspired Carroll was that he found their words so readable. "These were mostly men

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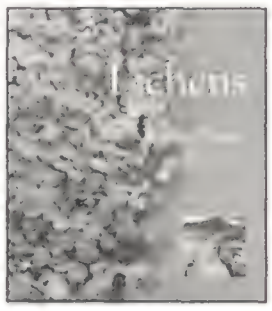

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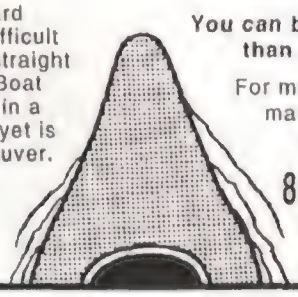

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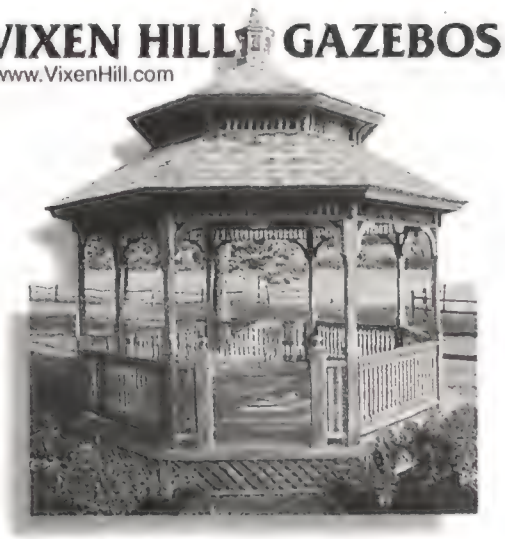

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Within a week, Carroll had been besieged with several thousand copies of war letters.

facing death, and from that experience, they produced incredibly poignant, eloquent accounts."

He became obsessed with the notion that old wartime letters—notes written on the front lines of battle, tenderly received scribbles, homesick passages to moms, and searing love letters to girlfriends left behind—were languishing, the very paper they were written on becoming fragile as they perished in forgotten corners of attics and basements.

He gently harassed Abigail Van Buren, who had written a cover blurb for his *Letters* book, until she agreed to feature his new mission in her column. On Veterans Day, 1998, Van Buren's "Dear Abby" column encouraged readers to preserve their war correspondence, and to send copies to Carroll. Just days later, Carroll got a call from the clerk at the post office where he'd rented a mailbox, saying his box was full.

"I'll be right over on my bike," Carroll told the clerk.

"Bicycle?" the man stammered. "You'd better bring a car."

Within a week, Carroll had been happily besieged with several thousand copies of war letters, and they just kept coming.

LINES OF FIRE

"DEAR FATHER," BEGINS ONE, DATED May 18, 1863. "I am called upon to perform the mournful task of informing you of the death of my dear brother George W. Manning, who was killed in battle on the evening of the 16th of May near this place. . . ." Other accounts poured in from World War I, Korea, Vietnam, the Persian Gulf—there were even a few letters from the Revolutionary War. But the majority, not surprisingly, were from World War II.

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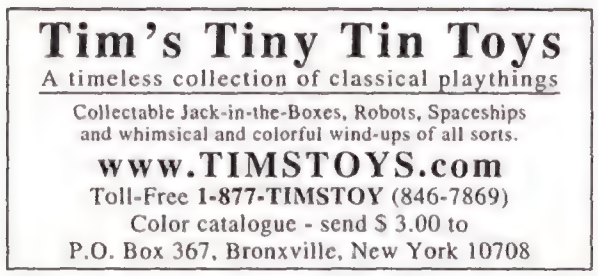
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In February of 1999, Carroll received a short note from a World War II veteran now living in Texas, describing a collection of correspondence between himself and "a girl I met before going overseas who subsequently became my wife." The letters, wrote Nathan Hoffman, "covered everything that happened to me except what pertained to military security. Should these letters be of any value to you, I will appreciate hearing from you." Hear he did, and what followed were copies of some 2,000 pages of correspondence between the two sweethearts, the largest collection from any one source that Carroll has yet received. "Nat dear," wrote Evelyn Giniger (now Hoffman) in September of 1944, "I wonder how you must feel—whether you are seasick; whether you feel fear—and how slowly or quickly time passes. I don't wonder whether you're thinking of me—I know you are."

The couple recently celebrated their 54th wedding anniversary.

THE CALL OF DUTY

THE WAR LETTERS NOW NUMBER OVER 50,000—representing people from all walks of life, from nearly every American conflict. Though there have been other collections of letters from particular wars, including a recent book of letters from World War II veterans edited by Tom Brokaw, Carroll's is the first to print never-before-published letters from so many of America's conflicts. He received a half-million-dollar advance for the book, but—having founded the Legacy Project as a nonprofit, and able to live modestly on his royalties from the previous letters collection—he has begun donating all of the proceeds to deserving veterans' organizations, particularly those engaged in preserving the actual memories, as documented in letters, of men and women who answered the call of duty.

With this latest book going to press, one might think that Carroll

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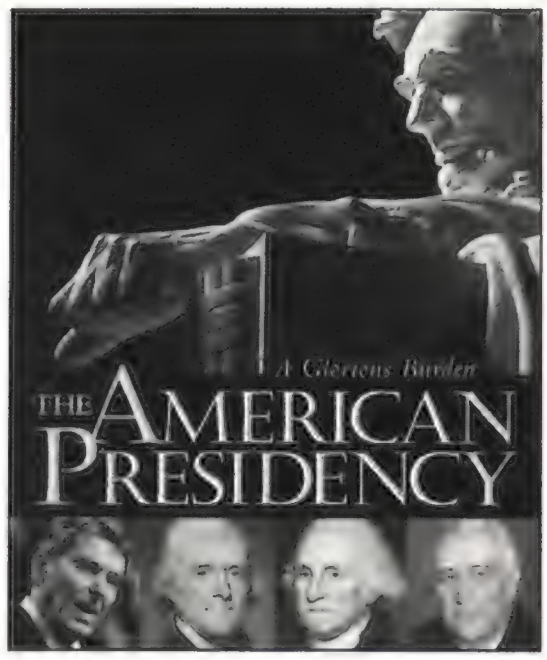

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His next big push: to get poetry into every hotel room in Salt Lake City for the 2002 Olympics.

would be taking a well-deserved break. But, as is apparently his wont, he's digging for more material—particularly letters from military men and women of color—up until his final deadline. Then he'll be off on his next big push: to get a book of world poetry into every hotel and motel room in Salt Lake City, Utah, for the 2002 Winter Olympics.

I was with Carroll one day this past April to hear him speak to a group of high school students at his alma mater, the Sidwell Friends School, in Washington, D.C. He'd been holding their attention, empathizing with their disinterest in poetry while piquing their curiosity about it at the same time. Suddenly the bell rang. It was the end of the day. But before dispersing, they allowed Carroll one final thought.

"Poetry slows us down," he told them, thankful for the extra time. "It shows us what's meaningful."

"AND NOT TO YIELD"

"I'M WELL AWARE THAT I'M LIVING A paradox," Carroll admits later over the phone. "I talk about how poetry teaches us to take it easy and focus on what is meaningful. And one of the great characteristics of letter writing is that it encourages us to slow down and express to the people closest to us how much they mean to us.

"My life is sheer hypocrisy," he says, before he signs off for the evening. "I clearly need to take my own advice." And with that—and an ironic smile I can picture spreading over his face—he hangs up and goes back to work.

Like her subject, author Lisa Newman makes her home in Washington, D.C. Photographer Dennis Drenner is based in nearby Takoma Park, Maryland.

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ADDITIONAL SOURCES

A Note from the Secretary [p. 18]

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Weeki Wachee Springs, 6131 Commercial Way, Spring Hill, Florida 34606; Tel: 1-877-GO-WEEKI; Website: www.weekiwachee.com/

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From Renoir to Picasso: Masterpieces from the Musée de l'Orangerie (exhibition

Italian Art Adventure

FROM PAGE 167

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Association for Gravestone Studies, 278 Main St., Suite 207, Greenfield, Massachusetts 01301; Tel: 413-772-0836; Website: www.gravestonestudies.org

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Smithsonian's Conservation and Research Center Website: www.si.edu/crc

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The Kimberley: A Voyage to the Australian Outback, aboard the *Coral Princess*, April 27-May 11

Spain and Portugal with a Cruise on the Duoro River, May 1-14

The Island World of Japan, aboard the *Clipper Odyssey*, May 7-21

Black Sea Culture and Byzantine Legends, aboard the *Seabourn Spirit*, May 16-June 1

Crossroads of Civilizations in the Western Mediterranean, aboard the *Clelia II*, May 19-28

Adventures in Art in Coastal Europe (France, Spain, Portugal), aboard the *Song of Flower*, May 23-June 4

Danube River Journey, aboard the *River Cloud*, May 30-June 12

French Waterways from Paris to Burgundy, aboard the *Anacoluthe*, June 1-12

Cruising Norway's Western Coast aboard a Coastal Steamer, June 1-12

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THE LAST PAGE

Hide the Catalogs—I'm Out of Control

BY GERALD DUMAS

HELP! I'M A SERIAL 1-800 DIALER and there's no stopping me. A couple of dozen catalogs arrive at our house daily, and unlike you steely-eyed people, I'm easily beguiled. If it's a sales catalog, I'm beyond beguiled, but it has to be at least 50 percent off before I spring. If it's 65 percent off, I buy, no matter what. If I can't use it, someone else can.

My wife thinks this is a problem and she's right. The mail comes, I see the catalogs, my hands get clammy, I can't breathe and my extremities throb. I take cold showers but the relief is temporary, and it's hard to turn wet pages in there.

Mind you, this is not all bad. There are some good things to be said about my addiction, and I find myself saying them all the time. I point with pride, for example, to the money I've saved on gas and parking meters. Now that I consort with amiable mail-order clerks instead of sullen local store personnel, there are significant medical savings, too—lower blood pressure and what have you. I've gained such renown in mail-order circles that most of the folks I deal with routinely waive shipping and handling charges, which over the course of a year can add up to a bundle.

I've got future Christmas gifts stuffed in the dark recesses behind future birthday gifts. My intent is to match the right recipient with the odor-free compost pail, the U of M sweatpants, and the size 12 waterproof chukka boots with compass and cookie pockets.

I tend to order things when I get happy. Last week my next-door neighbor said she would never speak to me again, so I promptly ordered a Swiss military camouflage outfit, plus a 42-inch cedar chip dog bed, completely washable.

I also order when I'm depressed. When my Congressman announced that he was thinking of running again, I sent for a black velveteen sleep mask and joined the Creme-Donut-of-the-Month Club.

I usually forget what I've done, so whenever the delivery truck comes rolling down our driveway, I don't have a clue what's inside. I become very excited. It's like a constant birthday party. But I'm also crestfallen and defensive, because I know what my wife is going to say.

"A camouflage outfit?" she said. "You don't hunt."

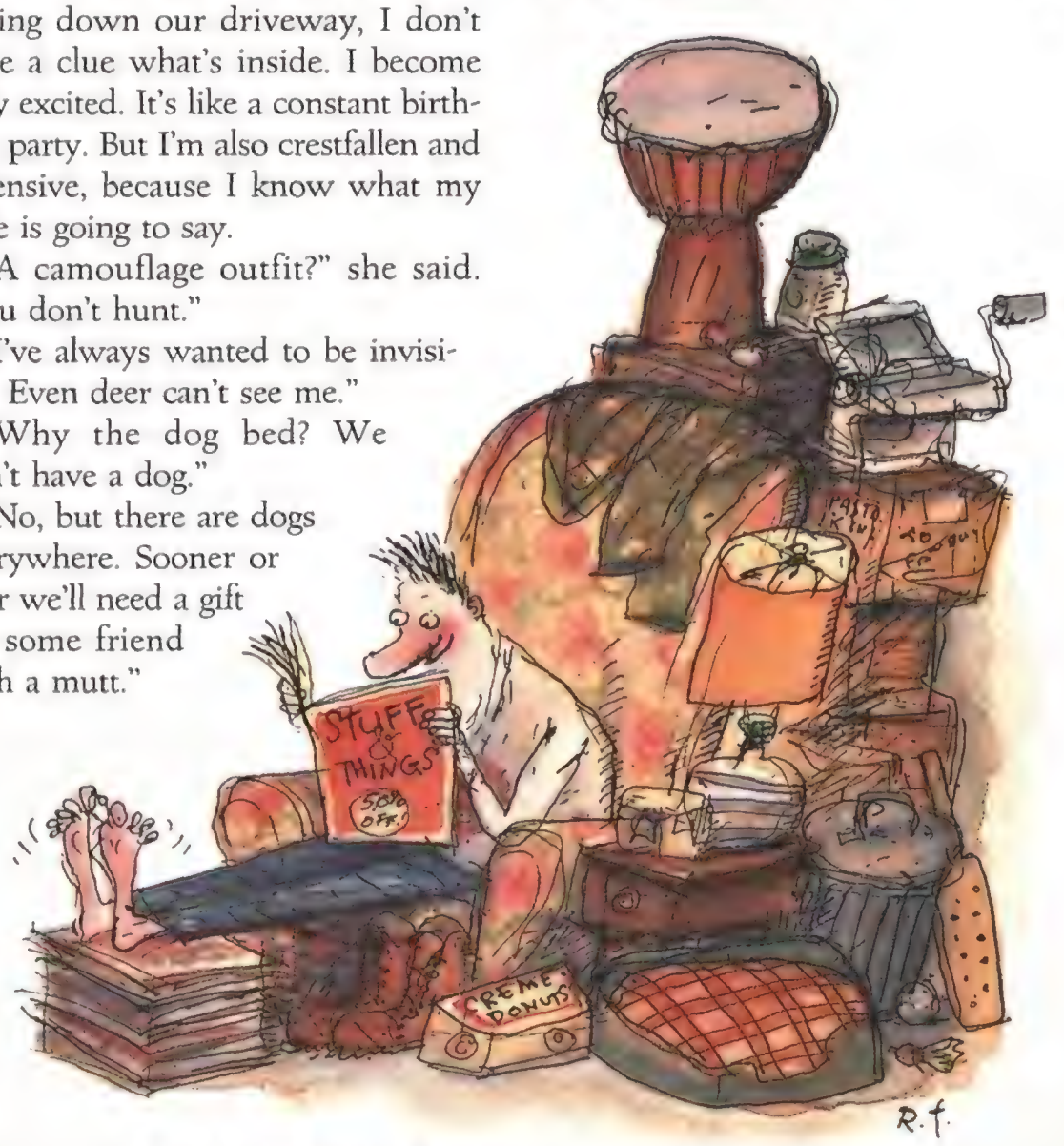
"I've always wanted to be invisible. Even deer can't see me."

"Why the dog bed? We don't have a dog."

"No, but there are dogs everywhere. Sooner or later we'll need a gift for some friend with a mutt."

When I corner her like that, my wife just stares at me thoughtfully, then turns and walks away. It's a talent she has.

Recently the whole family sat me down. While it was agreed that most catalogs are packed with nifty products, it was also agreed that I was out of control. Even I had to go along with that. The upshot is that I've grudgingly consented to become a member of Catalog Patsies Anonymous, on the condition that all meetings will come down my driveway to me in a delivery truck.



Wait'll you get your hands on the all-new Caravan.

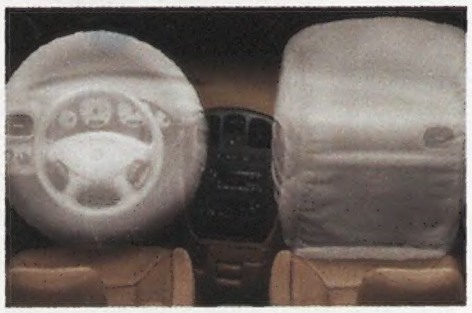
An increase in things like torsional stiffness makes for a better ride. While things like aluminum steering knuckles result in more responsive handling. In other words, we know a thing or two about smooth and easy.

The most powerful engine you can get in a minivan.

We could go on and on about torque, horsepower ratings, upshift speeds, and compression ratios. Suffice it to say, Grand Caravan's available 215 horsepower, 3.8L V-6 has been refined to get you from zero to sixty about 7.6% quicker. With smoother idles and a quieter operation at all speeds.

Easy in. Easy out. Easy choice.

Caravan's available Quad Seats are easily moved. Easily removed. And if you look under your seat, you'll see that we've provided added storage room.



Imagine, airbags so advanced they adjust for severity of impact. Our Next Generation multistage airbags do. A lot of smart thinking made the all-new Caravan all new. Including available front-seat supplemental side airbags for additional impact protection.[1]

There are as many as 14 cupholders on the latest iteration of America's favorite minivan. Caravan is everybody's cup of...

When there's treachery afoot, you'll appreciate the fact that anti-lock brakes are standard on most models. To help keep you in control during hard braking. With available traction control to help you get off to a smoother start on slippery surfaces.

The first ever available movable center console with power outlet.

It moves from front to back. It moves from back to front. Or can be removed altogether. Consider your cell phone handled, too. There's a special bracket and a power outlet inside. This console thing is such a great first, you might want to ask your dealer to install a second.

Bring your hands together for Caravan's Rear Seat Video™ entertainment system. It'll keep the folks in back occupied. And because it's sure to be a joy to the folks in front, you might want to ask your dealer to install this option.

The first minivan to offer Three-Zone Automatic Temperature Control.

Infrared sensors read the temperature around the driver, front passenger, and back passengers. And then give each zone its own control. Because, after all, some like it hot, some like it cool, and some just like to go along for the ride.

There's an organizer available for the rear of your Caravan.[2] Which can be quickly configured to form up to three compartments. Or folded flat. When raised, it'll accommodate six standing grocery bags.[3]

You can safely say that management has given serious consideration to the all-new Caravan's impact energy management system. As witnessed by the modifications we've made to the underbody structure and front longitudinal rails, among other things.

The first minivan ever to offer two power sliding doors and a power rear hatch.

There's nothing remotely like the all-new Dodge Caravan. If an obstacle is detected,[4] Caravan's power sliding doors and rear hatch are programmed to stop in their tracks. And reverse.

All-new Dodge Grand Caravan Different.

The Best Minivan Ever.[5]

What'll we think of first? *It's easy to find out. Click www.4adodge.com for a virtual tour. If it's not the first place you think of, dial 800-4-A-DODGE. We'll send you all kinds of helpful information. An action-filled video. A CD-ROM. Even a catalog. Click or call, whichever comes first.*

[1]Always use seat belts. Remember, a backseat is the safest place for children 12 and under. [2]Ask your dealer to find out when this feature will be available. [3]Properly secure all cargo. [4]Detects most obstacles. As with all electronically controlled systems, care is advised. [5]Based on AMCI overall weighted evaluations of 2001 Grand Caravan vs. similarly-equipped 2000 MY competitors. Call 800-4-A-DODGE for details.

JERRY LEWIS

ABSOLUT VEGAS

One in a series of 20 portraits celebrating ABSOLUT VODKA's 20th anniversary.

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